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A

PROGRESSIVE AND COMPLETE

METHOD

FOR THE

*8051.12

PIANO-FORTE.

BY

HENRI BERTINI.

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PREFACE.

My intention, in publishing this new Method, has been to facilitate the study of the Piano-Forte; and I have tried, as much as is in my power, to furnish a Progressive work, in which the young pianists might, assisted by the experience of their master, find all the elements of instruction.

A great number of elementary works — many of them written, too, by men of talent, and very good in some respects — have the disadvantage, that they are rather a collection of popular airs, than a series of lessons connected and graduated so as to develop the musical knowledge and mechanism of beginners. I wanted to avoid this fault, and I have therefore written especially for this work, a series of melodies and exercises, instead of resorting to popular melodies, romances, waltzes, etc. etc., which are commonly annexed to instruction books.

It has hitherto but too often been forgotten, that an instruction book is intended for a grammar, and not merely for a book of amusement; and hence the false system which made elementary works consist entirely of little airs which the memory can easily retain. This custom perverts the taste of the pupils; it prevents their mind and ear from making themselves familiar with the different harmonic combinations, and it fills their heads with musical trivialities, which, more and more drawing them away from the works of true art, will ultimately incapacitate them from understanding the works of the great masters.

It is very important to have the first studies of children directed by a skilful master; for on the principles imbibed in the first lessons always depends the future success of an artist. Faults then acquired, and confirmed by long practice, will never be lost.

I would, therefore, make it the duty of parents, and those who have the charge of pupils, to act, in this respect, with circumspection, and to consult artists before concluding about the choice of a teacher.

In studying very carefully all the works which have appeared within a certain number of years, I have been struck with their general deficiency in the important qualities of order and logic. Some of them are objectionable on account of too great simplicity in their means; others have appeared to me to be in a still worse condition, for they contain many useless things, and a total want of progression. I hope I have succeeded in composing a solid work, which will force the pupil to exert himself, and familiarize him with all the difficulties of *tonalité*, fingering, and rhythm.

I have graduated all my lessons from the natural key up to those most charged with chromatic signs. My system will, therefore, necessarily give more trouble to pupils in the outset; but from it there will afterwards result a great good to them, — for, in learning to play the Piano-Forte, they will, at the same time, become good musicians.

I have often observed, in pupils who had already obtained a certain proficiency, a difficulty in reading music with accidentals; and I doubt not but this want of readiness is to be ascribed to the timidity and excessive reserve of the old instruction books.

My course of Piano-Forte instruction, if followed from the beginning to the end, will offer one advantage, which, I hope, will be appreciated. It furnishes elements of study for more than a year, without making it necessary to have recourse to a multitude of little pieces, almost all of them carelessly written and badly fingered.

Mechanical means to assist the hands and arms should be rejected in the thorough study of the art of Piano-Forte playing. They should only be considered from an orthopædic point of view; that is, they can only be used with any appearance of advantage as a last resort, when a pupil has been badly directed, or as an aid in correcting a bad formation of the hand.

Some persons have the erroneous opinion, that the metronome could be of service in the study of the Piano-Forte. The intellect and judgment must direct the division of measures and the different rhythms, and the metronome is only a means used by composers to indicate the true time of their compositions.

The pupil should sit before the middle of the key-board, in order to be able to run with ease over the keys from one end to the other.

The wrists should be turned outward, so that the five fingers may be always on the key-board, and ready to strike their notes.

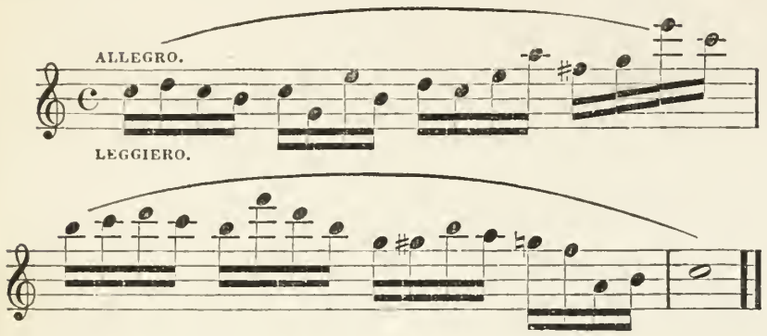
The wrists and arms should form a straight line.

The hands must be rounded off, and the keys struck with the extremity of the fingers, but not with the nails.

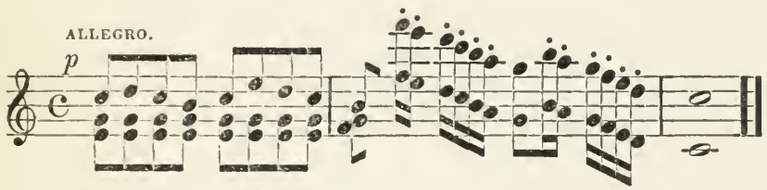
The body must be held erect, and all grimaces and exaggerations, which would give a ridiculous appearance, must be avoided.

In order to obtain great equality, agility, force, neatness, and a beautiful sonorousness of tone, — qualities which constitute true talent, — it is necessary to know how to strike the keys from the fingers, from the wrist, or from the fore-arm.

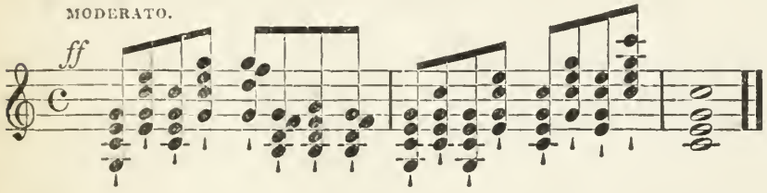
Thus the touch should be given exclusively from the fingers in trills, in runs of the scale, and in other running passages.



The keys should be struck from the wrist in chords and octaves, in lively and light movements.



And in a moderate movement, where the expression demands great force, the keys must be struck from the fore-arm.



But this last way must be used very sparingly; otherwise it would easily degenerate into a habit, and produce a stiff, heavy touch.

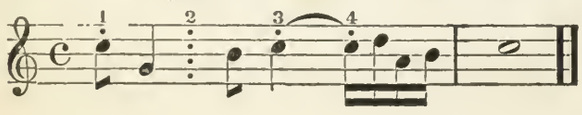
I recommend to pupils constant practice of the scales; at first, in slow movement, then moderately fast, and thus progressing to the highest degree of velocity.

In order to prepare for the exercises, and to give elasticity to the fingers, it is important to go through the five finger exercises, in single and double notes, which are given in the instruction book.

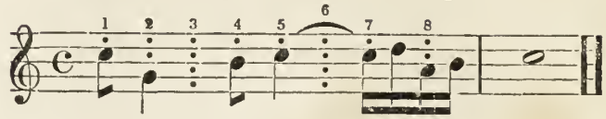
It is absolutely necessary to have the pupils early acquire the habit of counting the time aloud; and, where they cannot make at once the correct division of time, they must subdivide the measure into smaller parts.

Thus, if the measure is marked in 4 parts, it will be divided into 4 quarters, or 8 eighths, or 16 sixteenths.

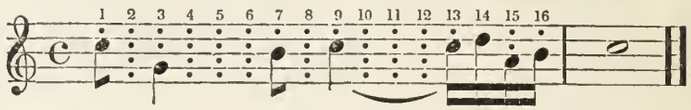
Measure in four parts divided into four Crotchets.



Measure in four parts divided into eight Quavers.



Measure in four parts divided into sixteen Semiquavers.



The principal diversities of shade in music are contained in the modifications of sound and time. There are a great number of intermediate degrees, which form a chain between *pianissimo* and *fortissimo*, between the slowest and the quickest movement; and the art of interpreting the different composers is only obtained by scrupulously observing the indicated marks, in studying the contrasts, in trying to give coloring to the musical phrase, and in taking the time exactly as indicated by the composer, or by custom.

A master, however skilful he may be, can never give a superior style to his pupil; for style is something that cannot be transferred, and for which no rule can be given. There are, in the arts, qualities with which nature alone can gift certain intellects; and the master can do no more than transmit to his pupil a faint shadow of his own manner, and which will never make any thing but an imitator of the pupil.

Style is the spirit of the performance; it is the art of giving a form to the ideas, and of transmitting feelings. There is as much difference between a man of mere execution and the true artist, as there is between a great talker and the true orator. A man may be a skilful instrumental performer, and yet be only a very moderate artist.

Only by the careful study of the works of the older schools of Italy and Germany, the works of Haydn, Mozart, Clementi, Dussek, Cramer, Beethoven, Hummel, etc., and those of the better modern composers, the true talent will be cultivated, and ultimately acquire individuality and originality in style.

It is to be regretted that the study of the ancient masters is almost altogether abandoned, and that beautiful works, in strict and grand style, have been laid aside, almost exclusively, for the easy success to be obtained from performing variations, and a number of little, light pieces, which have no real merit

I leave it to the discretion of the teacher to decide on the time when the exercises in thirds, sixths, octaves, chords, etc., should be taken up and gone through with. I wanted to avoid filling my text with useless matter; and I have endeavored to give to my definitions the utmost simplicity and clearness, so as to make them accessible to the intellect of young learners.

If my work, the fruit of long meditations, and of conscientious labor, be acceptable to my colleagues, I shall be happy to have made a step forward in the beautiful art which has occupied every moment of my life.

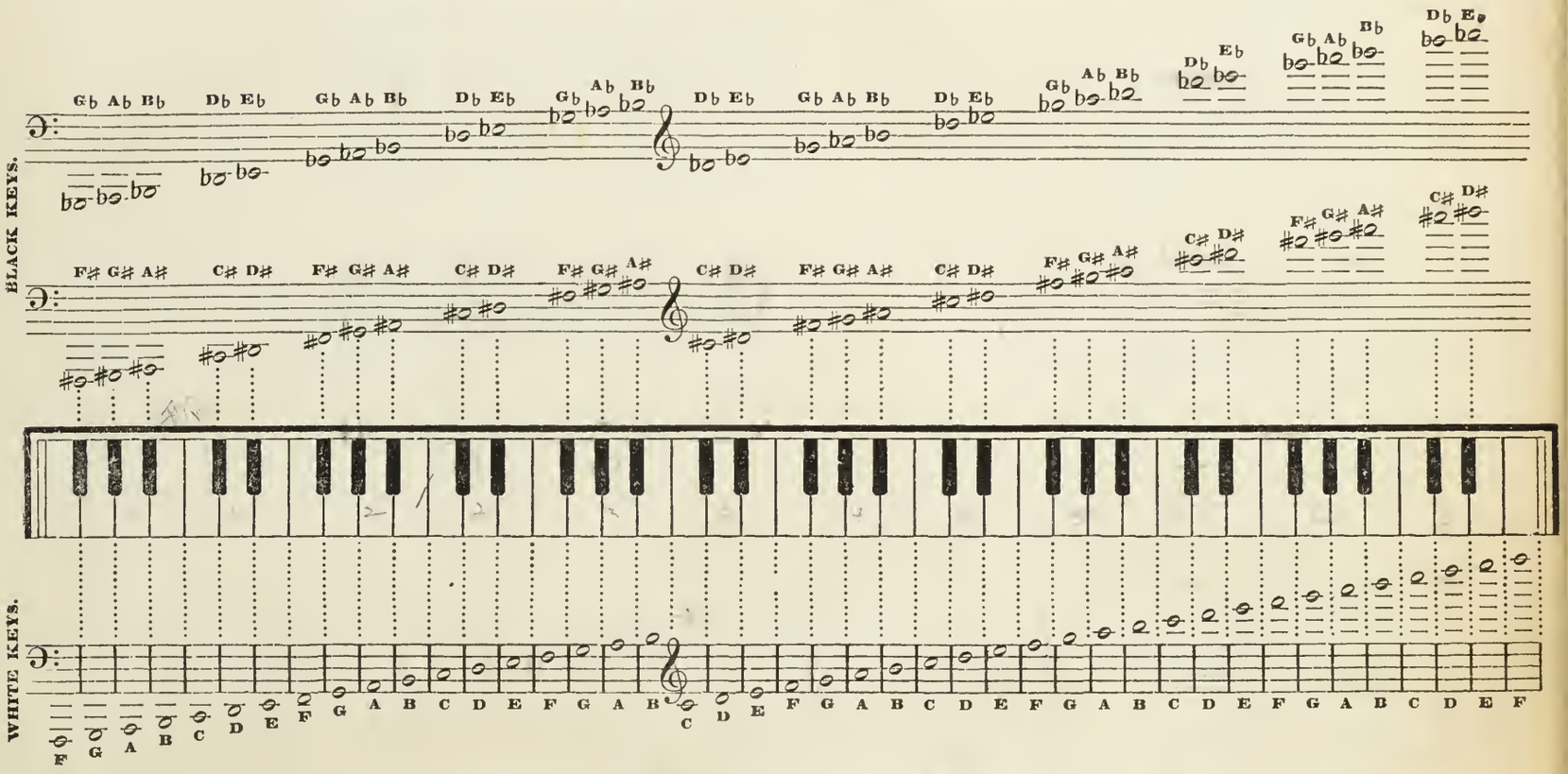
H. BERTINI.

OF THE KEY-BOARD.

The key-board most generally in use embraces an extent of six octaves, which commence on F, and rise to F of the sixth octave. Within a few years, Pianos have been made extending to six and a half, and even seven complete octaves.

As it is very easy to become familiar with the additional keys of the seven-octave Piano, we shall confine ourselves to indicating, by the following table, the name and position of each key of a Piano of six octaves only.

TABLE OF A KEY-BOARD OF SIX OCTAVES.



LIST OF THE PRINCIPAL ITALIAN MUSICAL TERMS USED IN THIS WORK.

GRAVE, the slowest kind of time.
LARGO, very slow and grave.
LENTO, slow.
LARGHETTO, less slow and grave than *Largo*
ADAGIO, slowly.
SOSTENUTO, sustained in regard to tone.
MAESTOSO, majestic.
AFFETTUOSO, affectionate, tender.
CANTABILE, in a graceful, singing style.
TEMPO DI MENUETTO, in the time of a minuet.
TEMPO DI MARCIA, in the time of a march.
ANDANTE, going neither too slow nor too quick.
ANDANTINO, somewhat less slow than *Andante.*
TEMPO GIUSTO, in strict time.
GRAZIOSO, in a flowing and graceful style.
ALLEGRETTO, moderately playful and vivacious.
ALLEGRO, fast and animated.
PRESTO, very quick.
PRESTISSIMO, the most rapid degree of movement.
DOLOROSO indicates a soft and pathetic style.
CON ESPRESSIONE, with expression.
MODERATO, with a moderate degree of quickness.
COMODO, quietly, with composure.
CON BRIO, or BRIOSO, with brilliancy, brilliant.
AGITATO, with agitation, anxiously.
SCHERZANDO, playful.
MOSSO, animated.
CON MOTO, with spirit.
PIANO, (or simply the letter *p*,) sweet, soft.
PIANISSIMO, (or *pp*,) very sweet and soft.
DOLCE, (or *Dol.*) sweet.
FORTE, (or *f*,) loud.
MEZZO FORTE, (or *mf*,) rather loud.
FORTISSIMO, (or *ff*,) very loud.
SFORZANDO, (or *fz*,) rendering the sound suddenly loud.
RINFORZANDO, (or *Rinf.*, *rfz*,) rendering the sound loud, but not suddenly.
CRESCENDO, (or *Cres.*,) increasing the tone.
DECRESCENDO, (or *Decres.*,) decreasing the tone.
DIMINUENDO, (or *Dim.*,) diminishing the sound.
SMORZANDO, (or *Smorz.*,) smothering the sound by degrees.
LEGATO, (or *Leg.*,) slurred, smooth and flowing.
STACCATO, notes to be played short and distinct.
PORTAMENTO, a gliding from one note to another.
RALLENTANDO, (or *Rall.*,) retarding the time, and diminishing the tone.
RITENUTO, (or *Rit.*,) decreasing the movement.
TENUTO, (or *Ten.*,) to be sustained the full time.
ACCELERANDO, (or *Accel.*,) accelerating.
A TEMPO, in the regular time.
ESPRESSIVO, (or *Espress.*,) with expression.
LEGGIERO, (or *Legg.*,) lightly.
CON ANIMA, with feeling.
CON SPIRITO, with spirit.
CON GRAZIA, with grace.
CON GUSTO, with taste.
CON DELICATEZZA, with delicacy.
CON FORZA, with force.
CON CALORE, with heat.
CALANDO, diminishing in tone and quickness.
BEN MARCATO, well marked, strongly accented.
AD LIBITUM, at the will or pleasure of the player
A PIACERE, at the pleasure of the performer.
VOLTI SUBITO, (or *V. S.*,) turn over quickly.

LESSON I.

PREPARATORY EXERCISES

FOR PLACING THE HANDS ON THE KEY-BOARD.

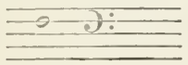
The Brace

is used for uniting the two staves.

Clef of G, (or Treble Clef.)

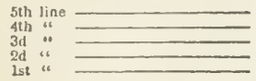
The clef of G, (treble,) is placed on the second line.

Clef of F, (or Bass Clef.)

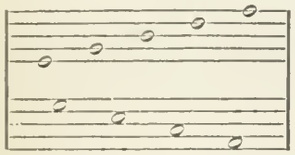


The clef of F, (bass,) is placed on the fourth line.

Stave.



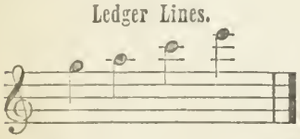
The stave consists of five parallel lines, upon which the notes are written.



The notes are placed either on the lines, or on the spaces between the lines.

When the notes reach above or below the stave, they are placed on additional lines, called

Ledger Lines.



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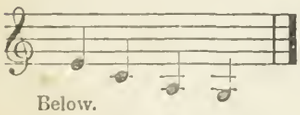
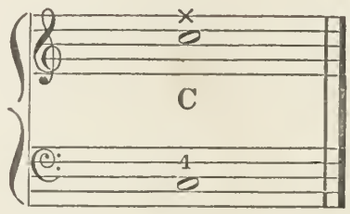
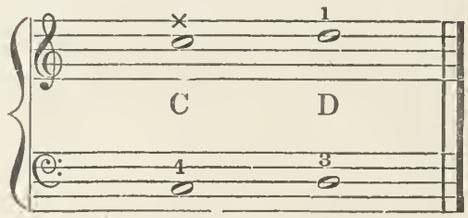


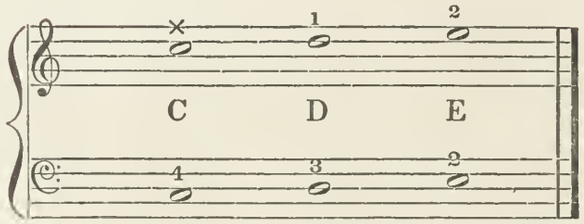
Below.

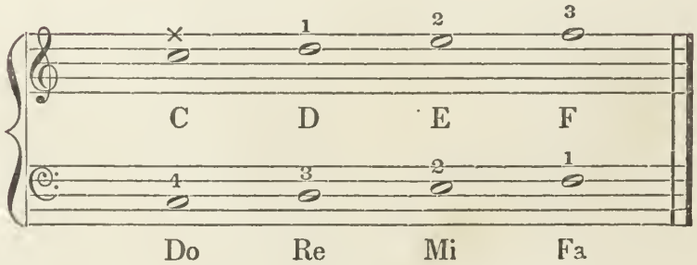
Double Bar.

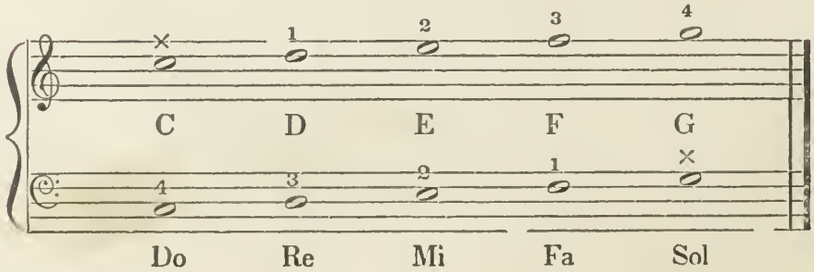
The double bar is used to denote the end of a strain.

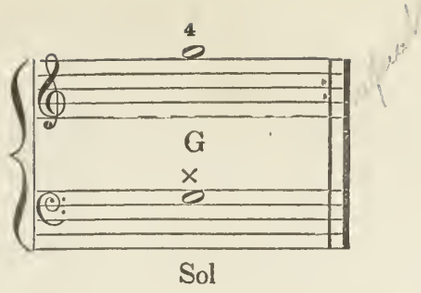


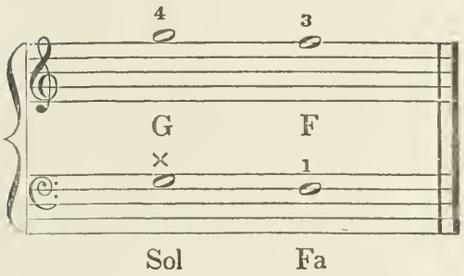


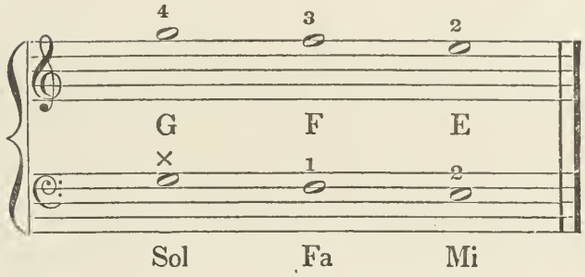


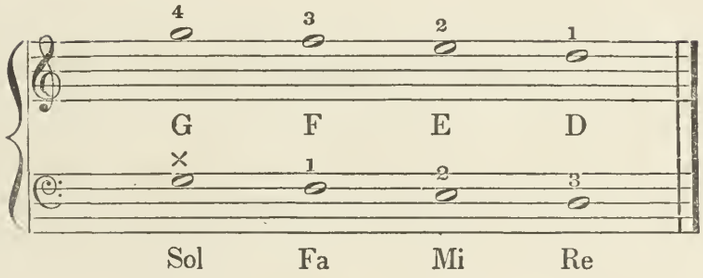


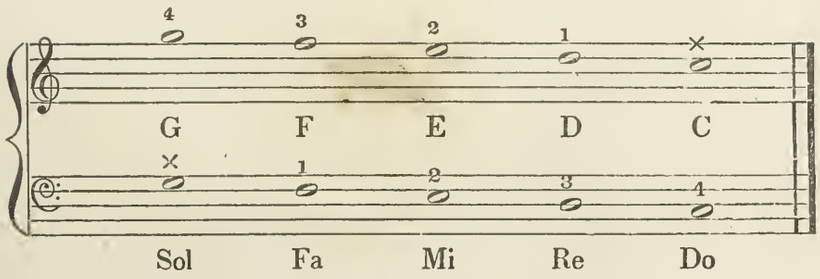


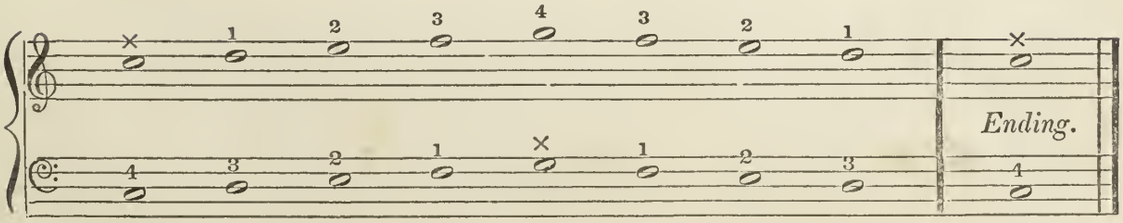




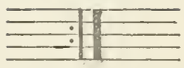








A Repeat.



Two dots before a double bar denote that the previous strain must be played again. — This is called a *Repeat.*

N. B. — It is very important to accustom pupils early to the combinations, and difficulties in regard to tone and intervals, in order to render them familiar, as soon as possible, with the key-board, the most complicated methods of fingering, and the various *accidentals* * so common in Piano Forte music. In attacking difficulties from the beginning, (within reasonable and relative limits,) the pupils are forced to think for themselves, and the result will be truly beneficial, — because they must make, in a short time, a progress which could never be anticipated from following a feeble and puerile course, that could hardly be expected to command their serious attention.

* Accidentals are the

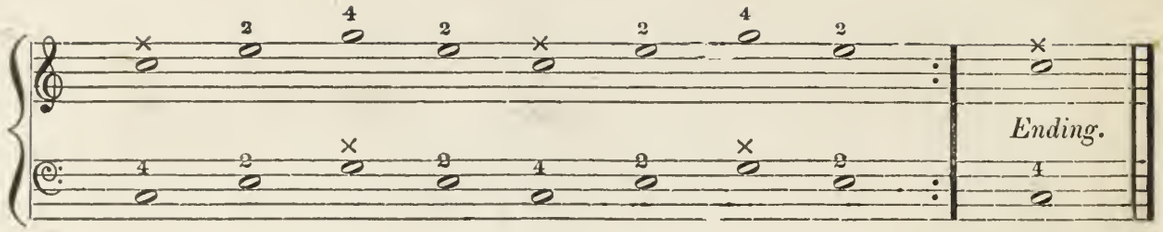
Sharp,
♯

Double Sharp,
×

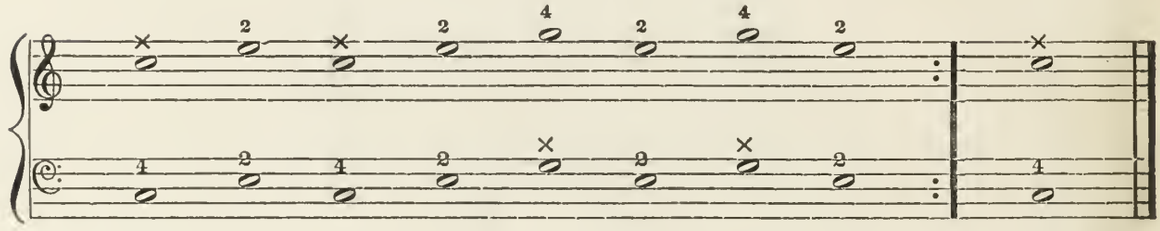
Flat,
♭

Double Flat.
♭♭

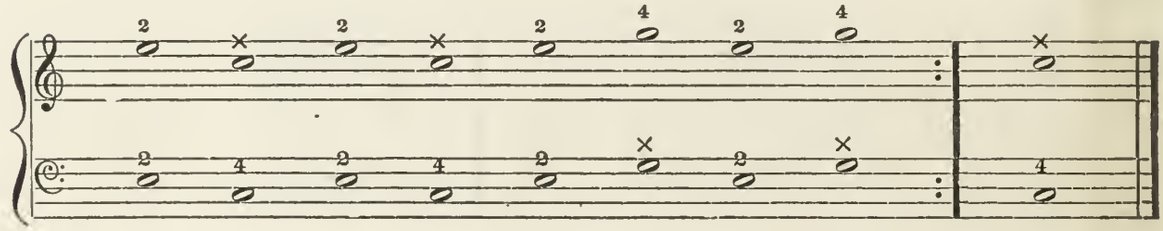
LESSON II.



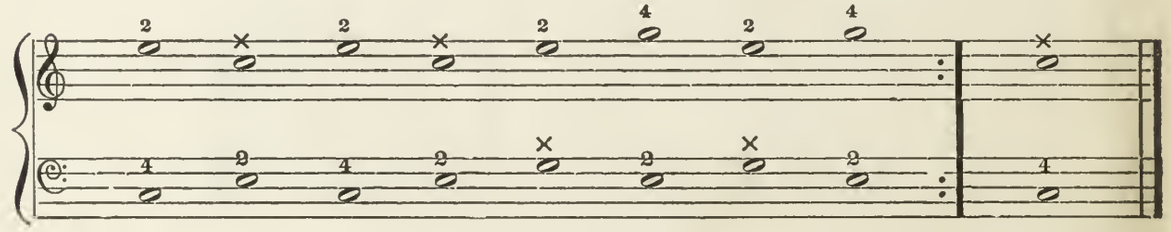
Repeat each strain twenty times.



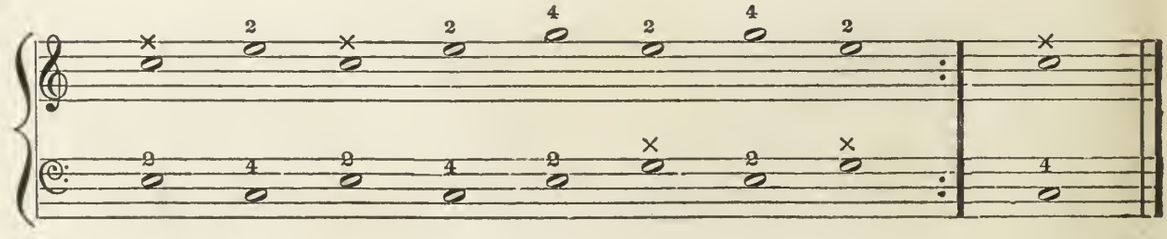
These first lessons should be played very slowly, with an equal touch, avoiding, above all, any stiffness of the fingers.

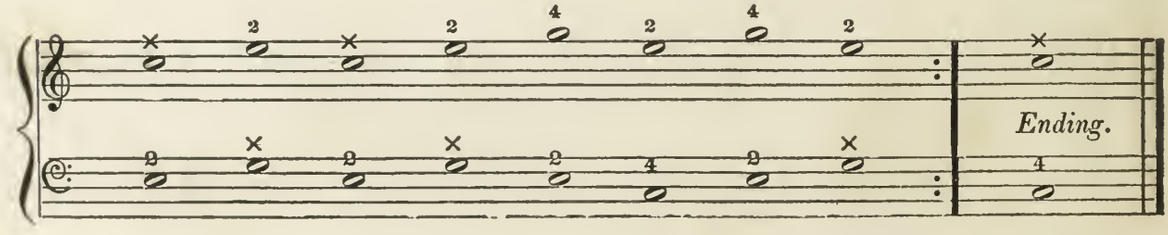


Great care must be taken to raise the fingers when the time of each note has expired, (for the sake of distinctness,) and to keep them down the full time of each note, so as to blend the sounds together as much as possible.

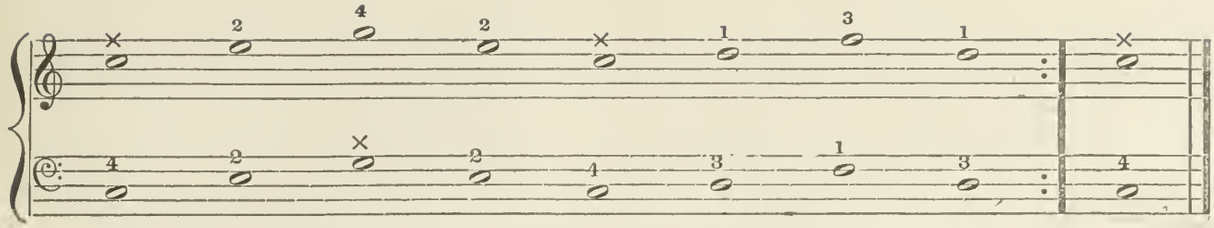


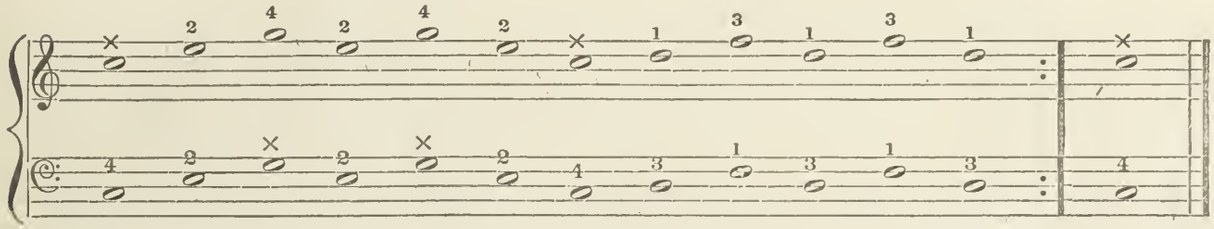
Stiffness of performance is the greatest and most unfortunate fault of beginners. The best method to prevent it, is to play very slowly, to finger carefully, and not to attempt a quantity of tone inconsistent with the physical powers of a young person. Stiffness will lead to a contraction of the cords, which will eventuate in a dry and heavy style of performance.

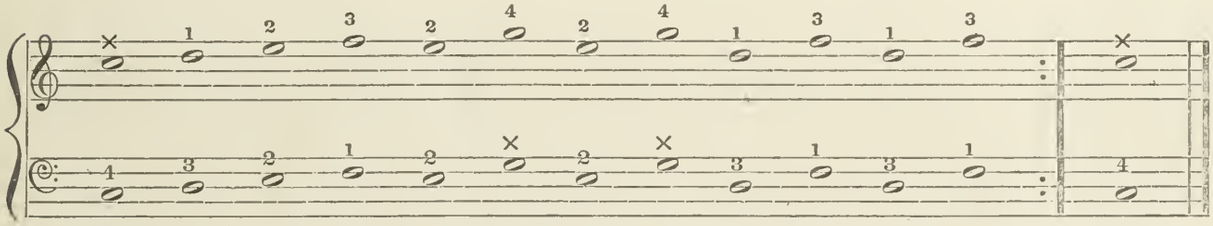


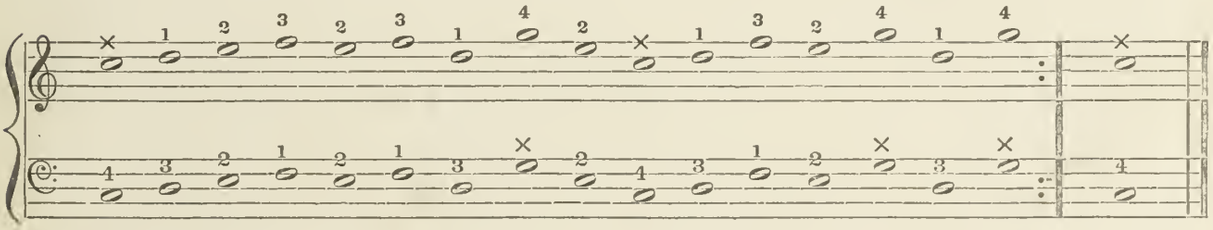


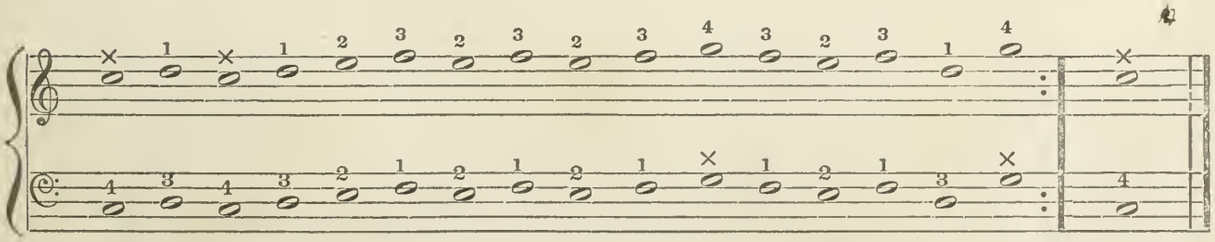
LESSON III

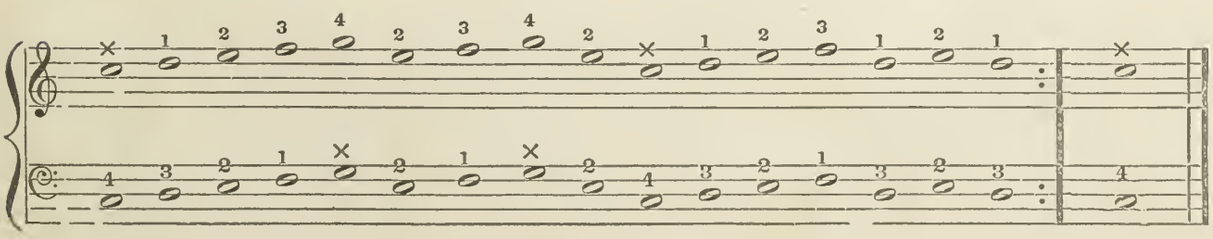










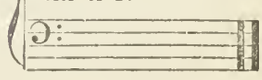


Music for the Piano Forte is written on two staves.

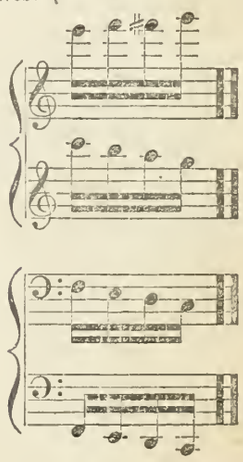
The clef of G, (treble,) is placed on the first stave; and the clef of F, (bass,) on the second:—

Clef of G.

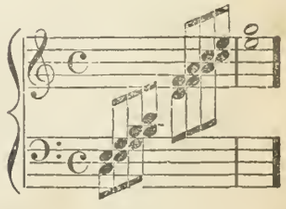
Clef of F.



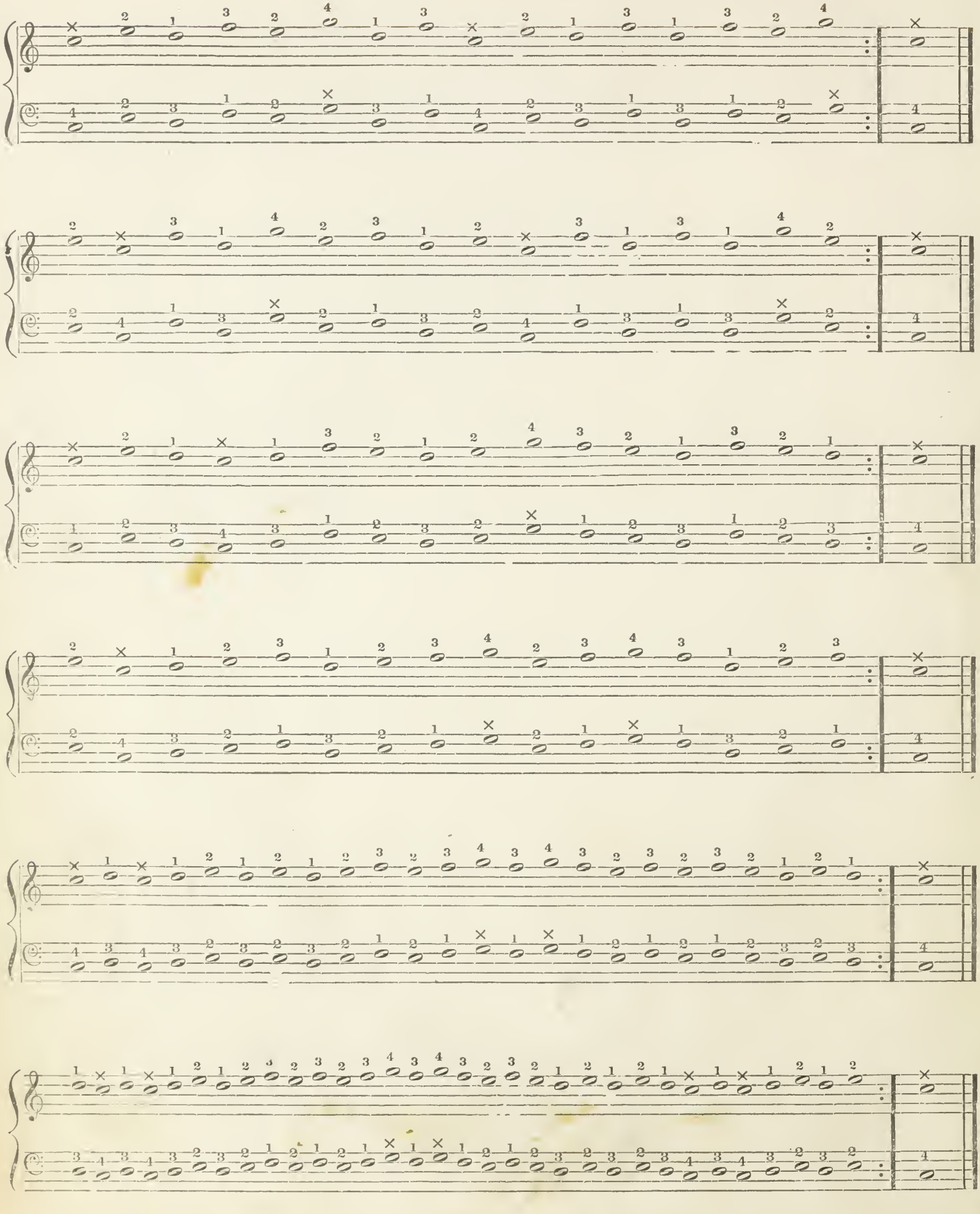
Sometimes it is necessary to place the same clef on both staves:—



Sometimes the same stave is used for both hands:—



LESSON IV.

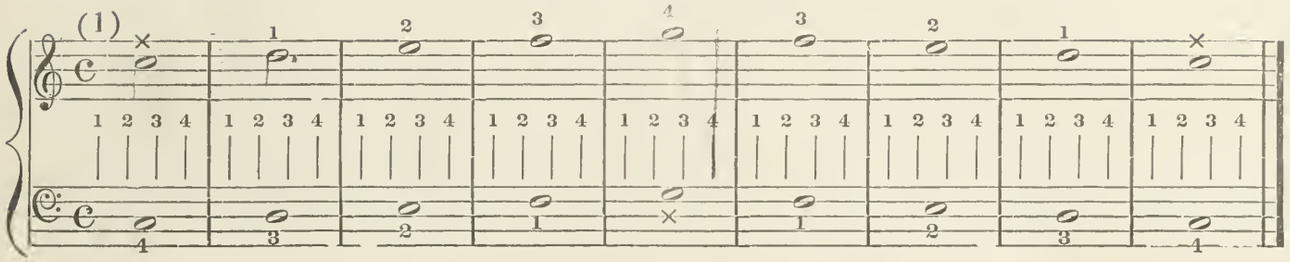


OF THE MEASURE.

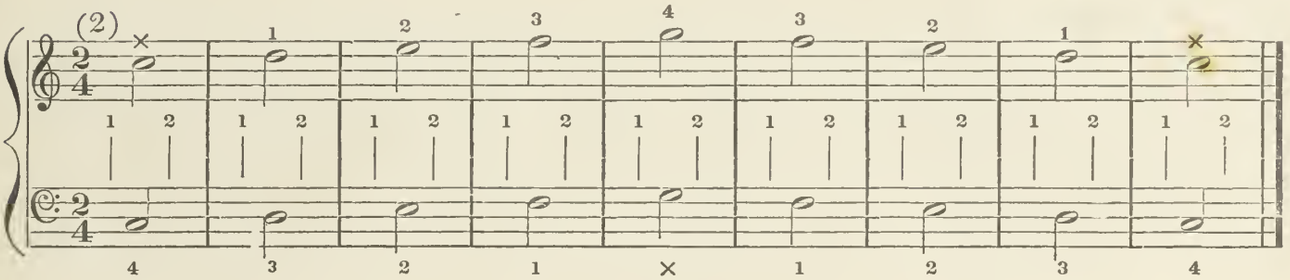
PRELIMINARY EXERCISES

FOR DIVIDING THE MEASURE BY CROTCHETS.

Measure in Common Time. Count four crotchets in a measure.



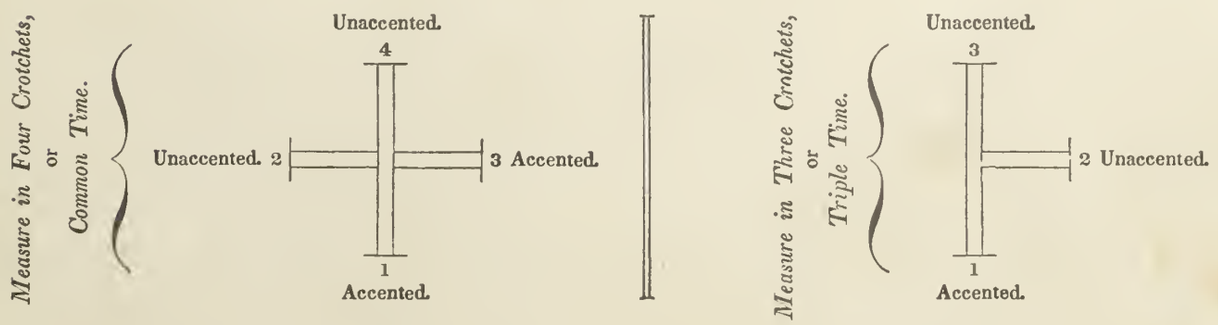
Measure in Two-Four Time. Count two crotchets in a measure.



It is very important to know how to divide and count (or beat) the time.

The measure is beaten, or counted, in equal divisions.

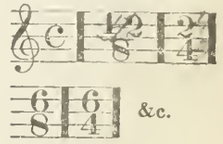
There are accented and unaccented parts of a measure.



Measure is the division of time; it is determined by the number and value of the notes.

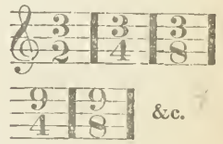
There are two sorts of time — *Common Time*, which is divided into 2, and *Triple Time*, divided into 3.

Common Time, subdivided thus:



&c.

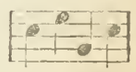
Triple Time, subdivided thus: —



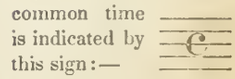
&c.

The space which contains one or more notes is called a *Measure*.

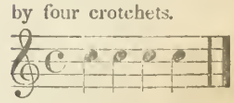
Measure.



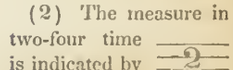
(1) The measure in common time is indicated by this sign: —



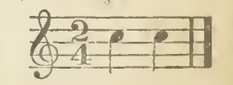
It should be counted by four crotchets.



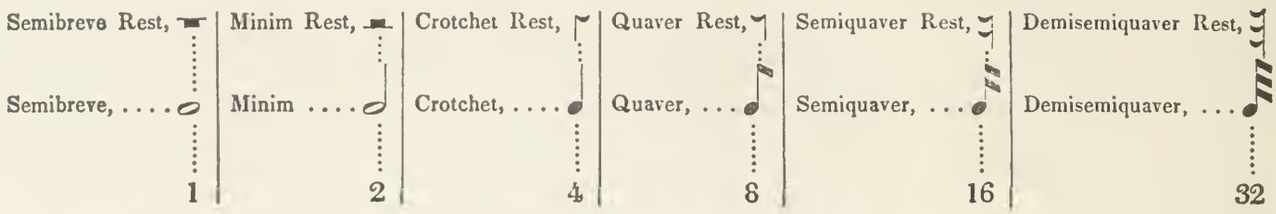
(2) The measure in two-four time is indicated by this sign: —



It should be counted by two crotchets.



The different characters which fill a measure are as follows:—

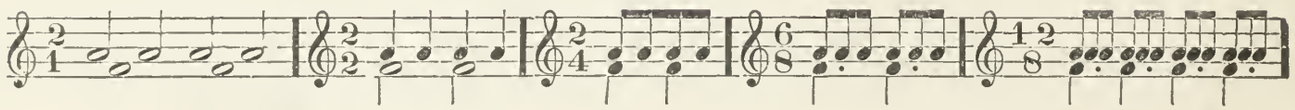


Hemidemisemiquavers are represented thus,— Sixty-four are equal to one semibreve.

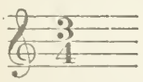
A Bar.

The bar is a perpendicular line, to denote the division of the measure.

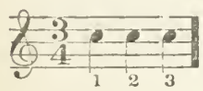
The different kinds of time are indicated by two figures placed after the clef, at the beginning of the piece.



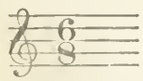
Triple time is expressed by the following sign:—



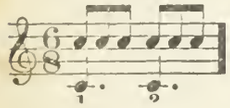
Count three crotchets in a measure.



Six-eight time is expressed by the following sign,—



And is counted in two divisions, thus:—



A figure [1] represents a Semibreve, ...

——— [2] ——— a Minim, ...

——— [4] ——— a Crotchet, ...

——— [8] ——— a Quaver, ...

——— [16] ——— a Semiquaver, ...

——— [32] ——— a Demisemiquaver, ...

——— [64] ——— a Hemidemisemiquaver, ...

Thus $\frac{2}{1}$ represents two semibreves, and $\frac{2}{4}$ two crotchets, &c.

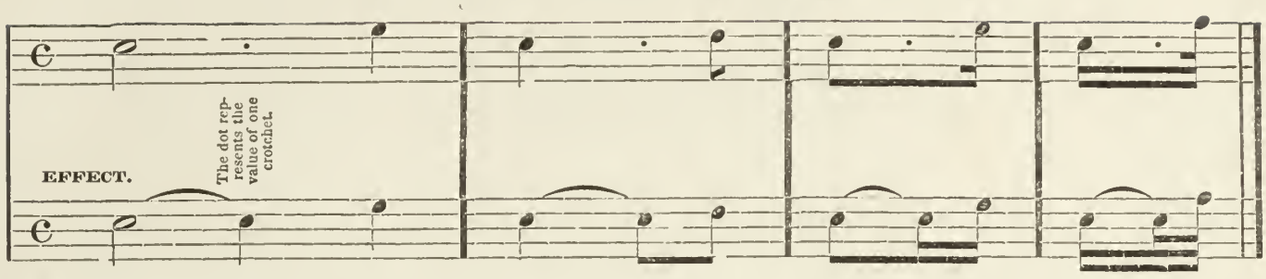
The Breve is equal to two Semibreves.

N. B.—There are longer notes, called the *Long* and the *Large*, which are only employed in the ancient ecclesiastical music.

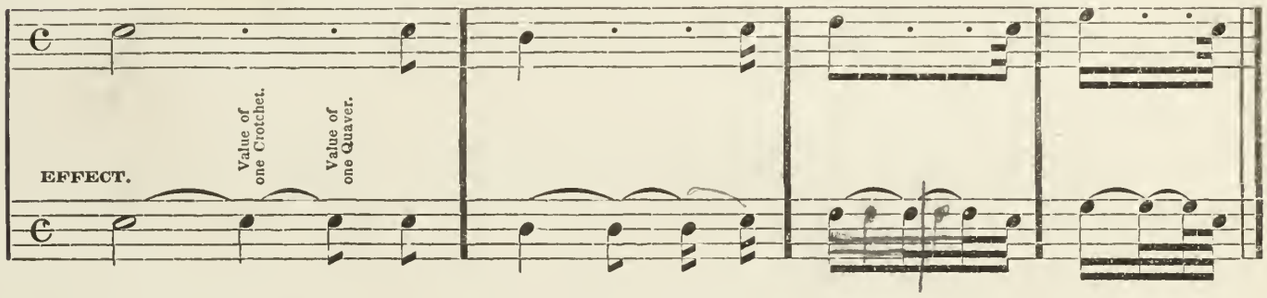
OF THE DOT.

A dot placed after a note increases its value one half.

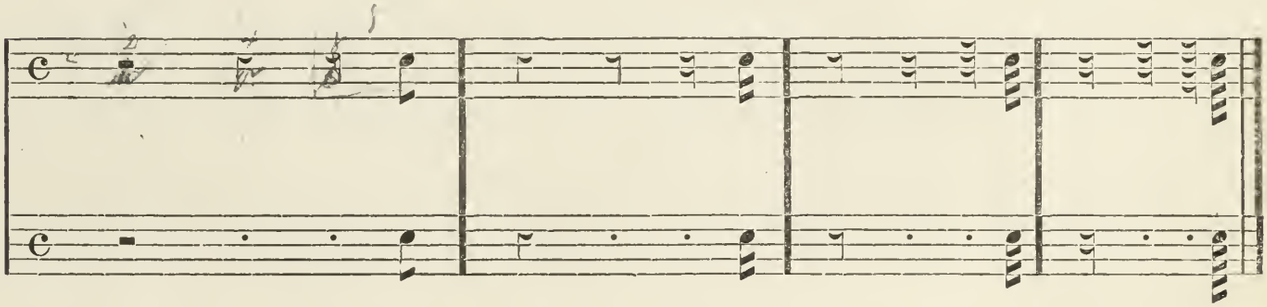
EXAMPLE.

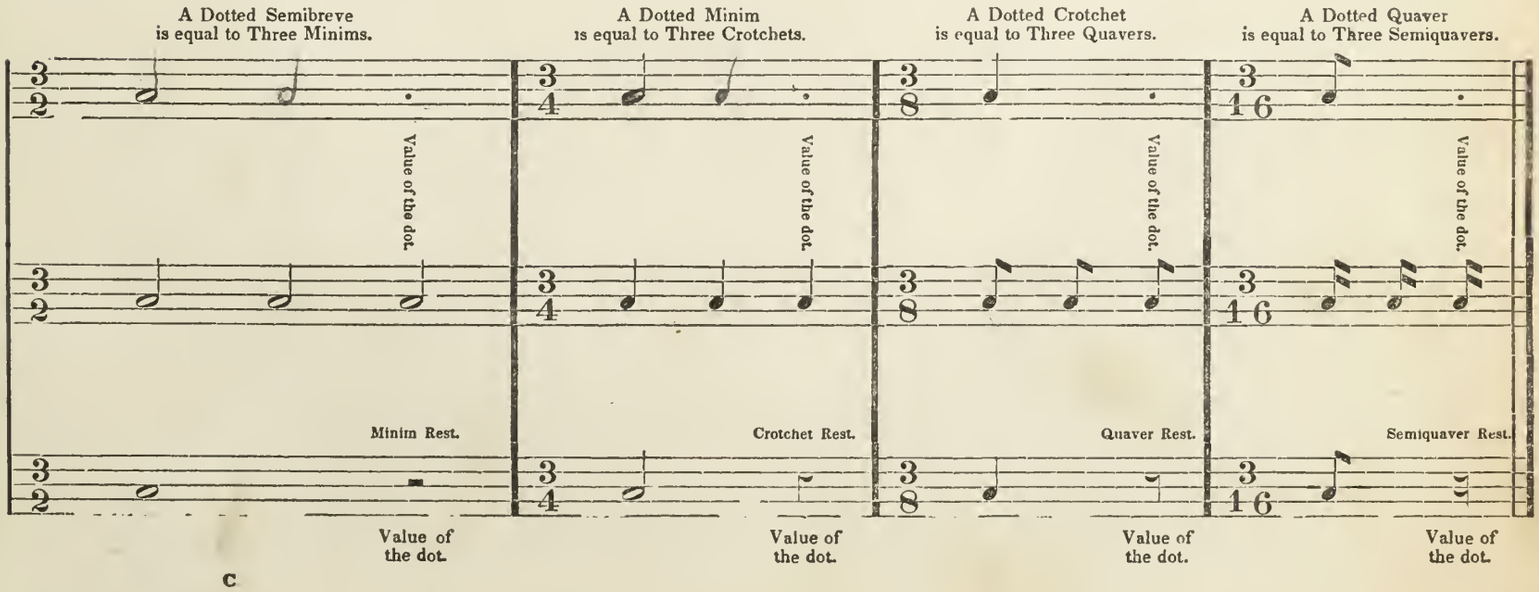


When two dots are placed after a note, the second is equal in value to one half of the first.



A dot placed after a rest has the same relative value as though placed after a note.





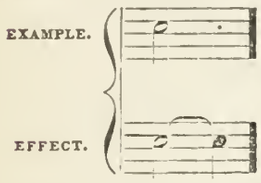
C

LESSON V.

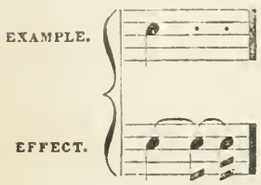
N.B. In commencing this lesson, divide the time by counting four crotchets in a measure.

A dotted minim is equal to three crotchets.

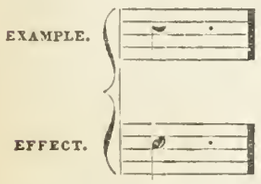
A dot placed after a note adds one half to its value.



When a note is followed by two dots, the second is equal in value to half that of the first.



A dot placed after a rest has the same relative value as though placed after a note.



Semibreve.

One semibreve is equal to two minims.

Minim.

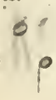
One minim is equal to two crotchets.

Dotted Minim

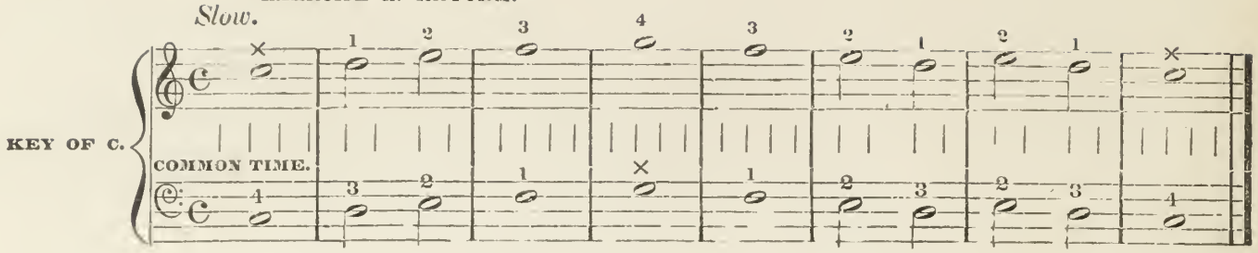
One dotted minim is equal to three crotchets.

A dot placed after a minim is equal to one crotchet.

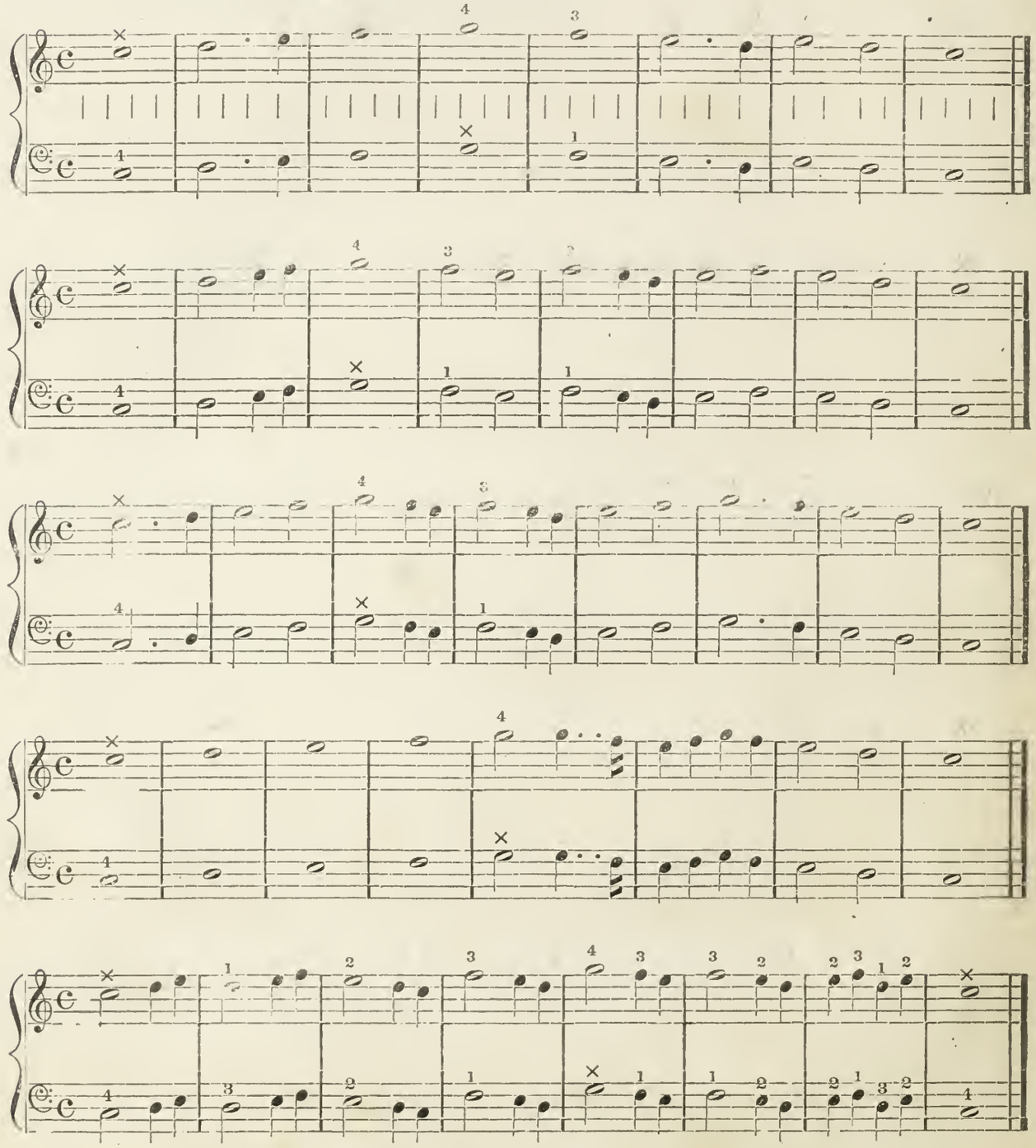
One semibreve is equal to four crotchets.



EXERCISE IN RHYTHM.

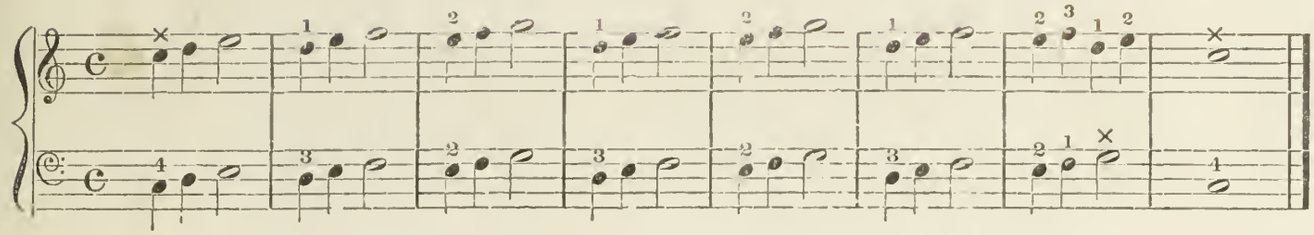


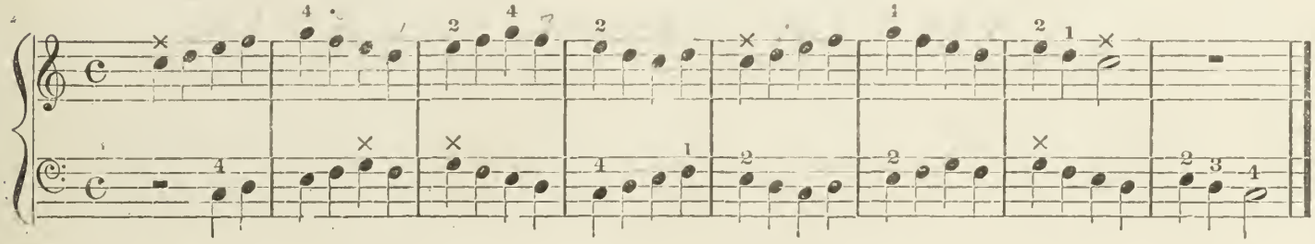
EXERCISE FOR SHOWING THE USE OF THE DOT.

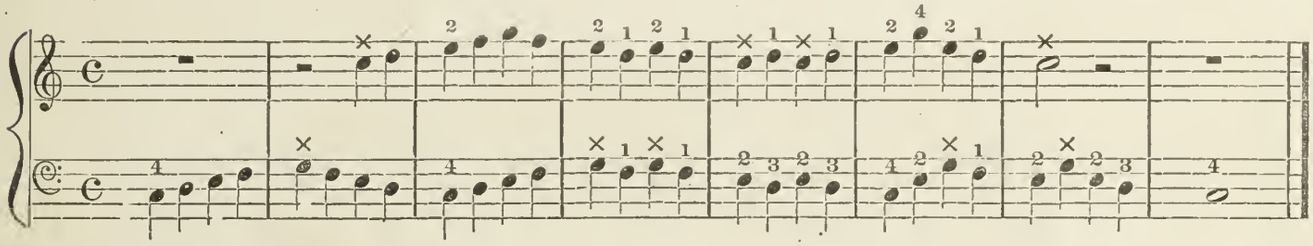


It is highly important that the due order of the thirty-six lessons which follow should be strictly adhered to, because they have been arranged in a methodical manner, in order gradually to familiarize the pupil with the use of the sharp, double sharp, the flat, double flat, and the natural, in passing through the degrees of the chromatic scale. The mechanical difficulties have been so proportioned to the labor as to render them easily progressive

LESSON VI.

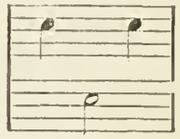






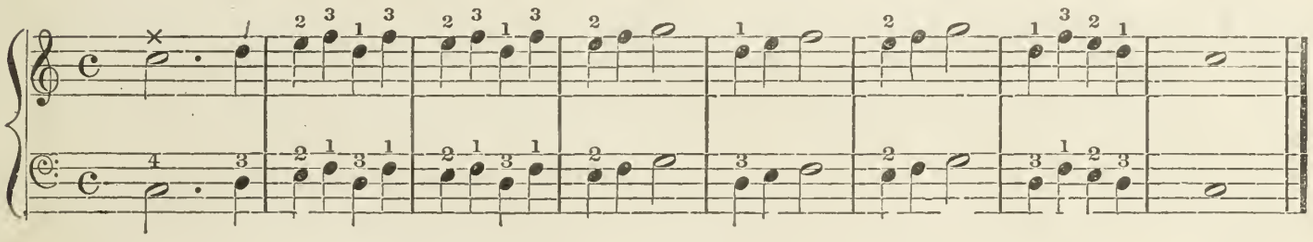
A Minim

is equal to two crotchets:—



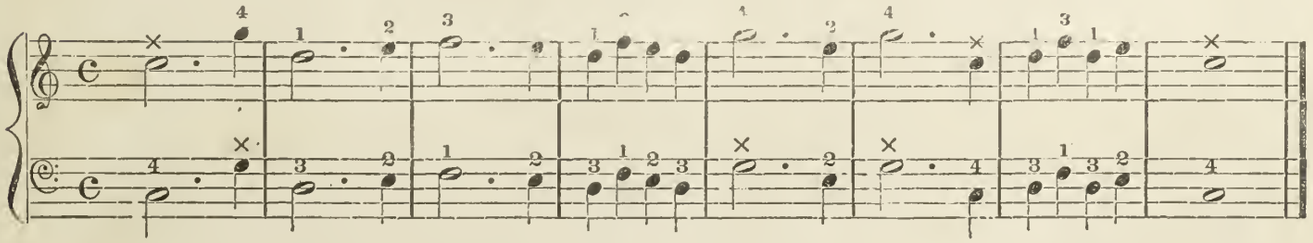
Minim Rest.

A minim rest is of equal duration with the note.

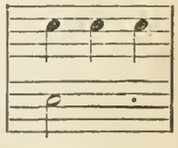


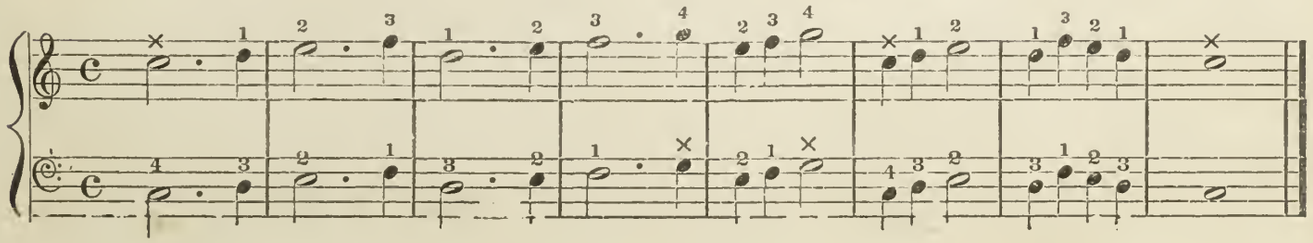
Semibreve Rest

A semibreve rest is of equal duration with the note.



The *dotted minim* is equal to three crotchets:—

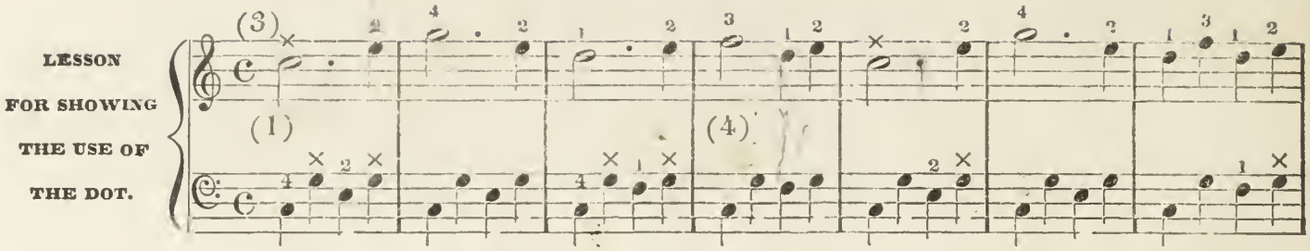




LESSON VII.

Andante.

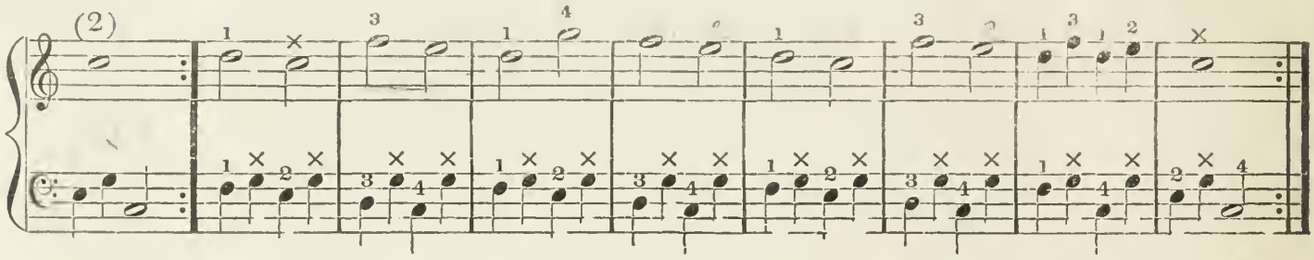
LESSON FOR SHOWING THE USE OF THE DOT.



Count four crotchets in a measure.

(1) One dotted minim is equal to three crotchets.

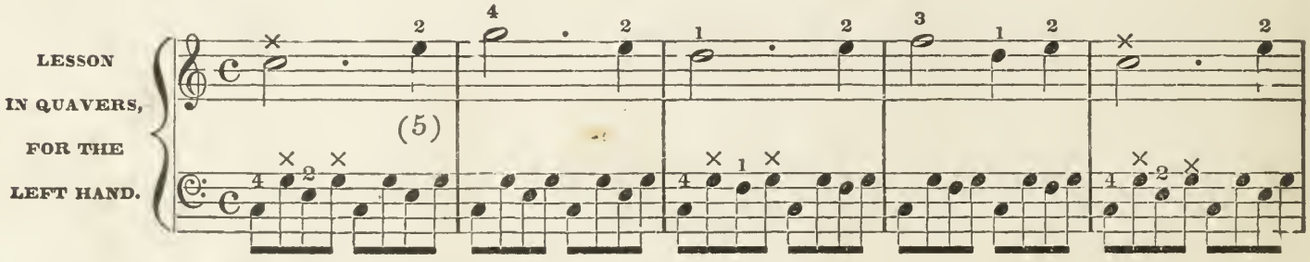
A dot placed after a note increases its value one half.



(2) Semibreve.

One semibreve is equal to eight quavers.

LESSON IN QUAVERS, FOR THE LEFT HAND.

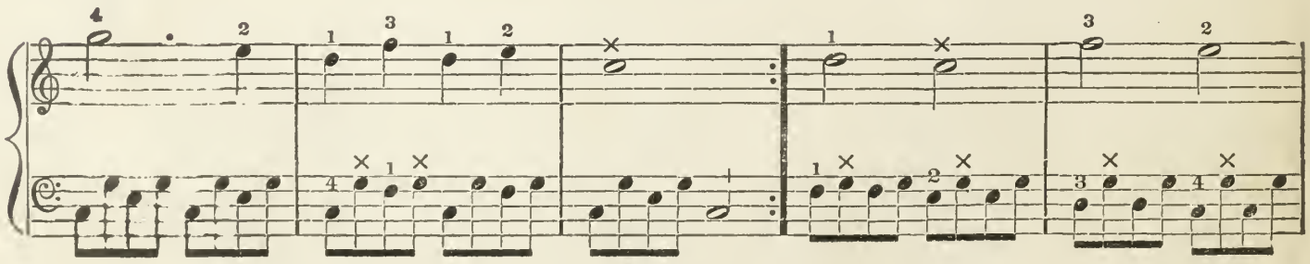


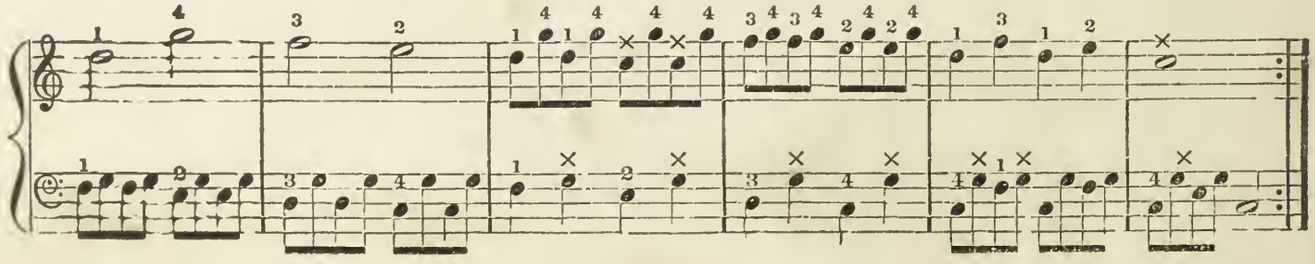
Count four crotchets in a measure.

(3) The dotted minim is equal to six quavers.

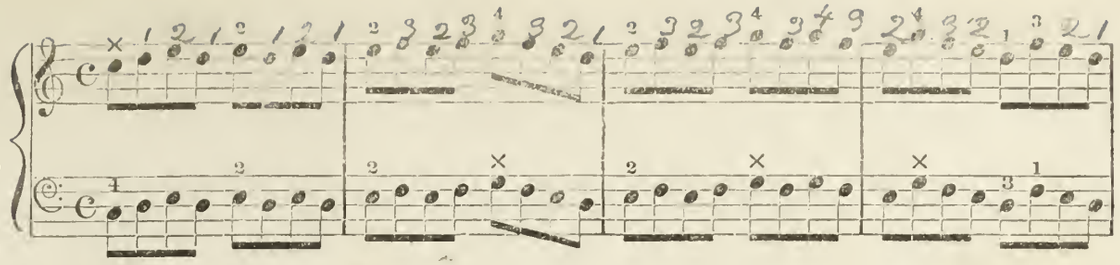
(4) The minim is equal to four quavers.

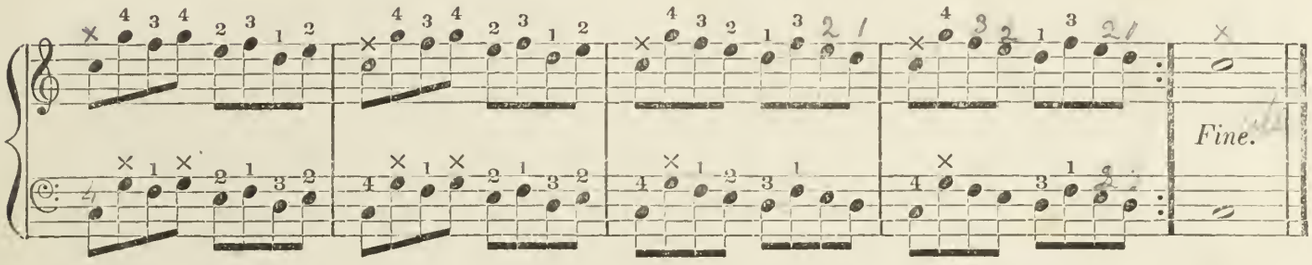
(5) The crotchet is equal to two quavers.





EXERCISE ON FIVE NOTES, TO GIVE EQUAL FORCE TO THE FINGERS.

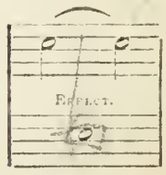




(1) A Tie.

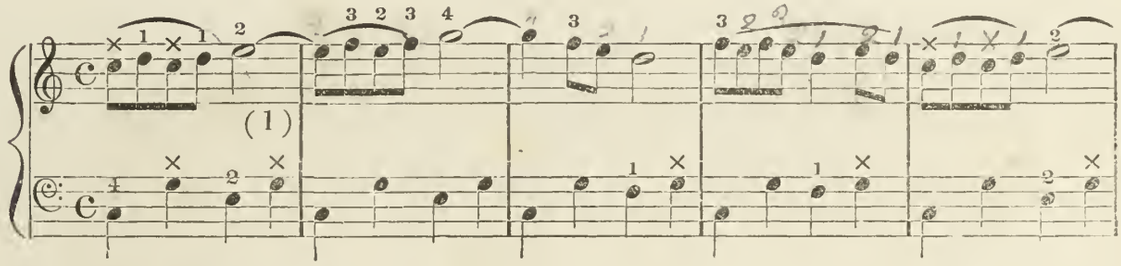
A Tie is a curved line placed over two notes on the same degree, to signify that the second should not be struck.

EXAMPLE.



LESSON VIII.

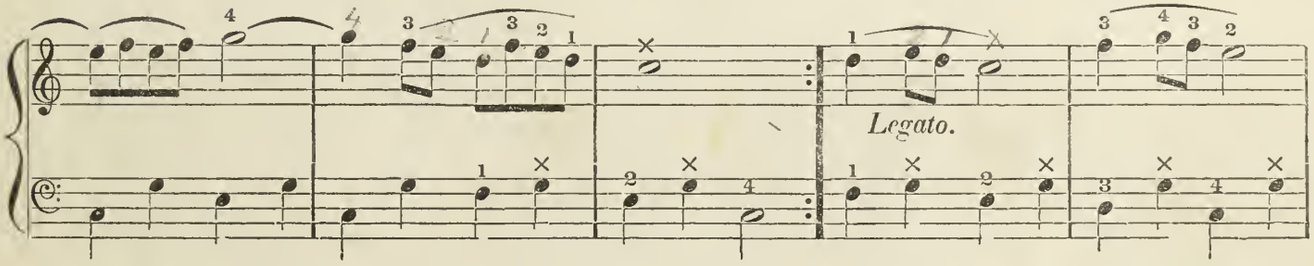
EXERCISE SHOWING THE USE OF THE TIE AND SLUR.



Count four crotchets in a measure.

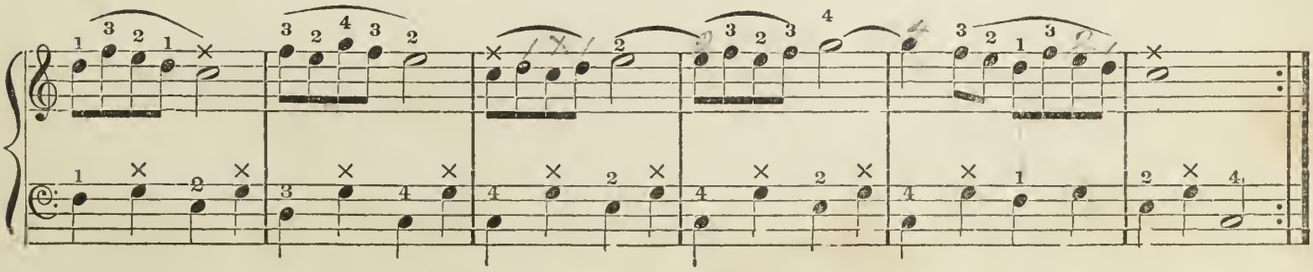
A similar mark is called a *Slur*, when placed over a group of notes on different degrees, and signifies that the sounds should be connected together by holding one note till the next is struck.

EXAMPLE.



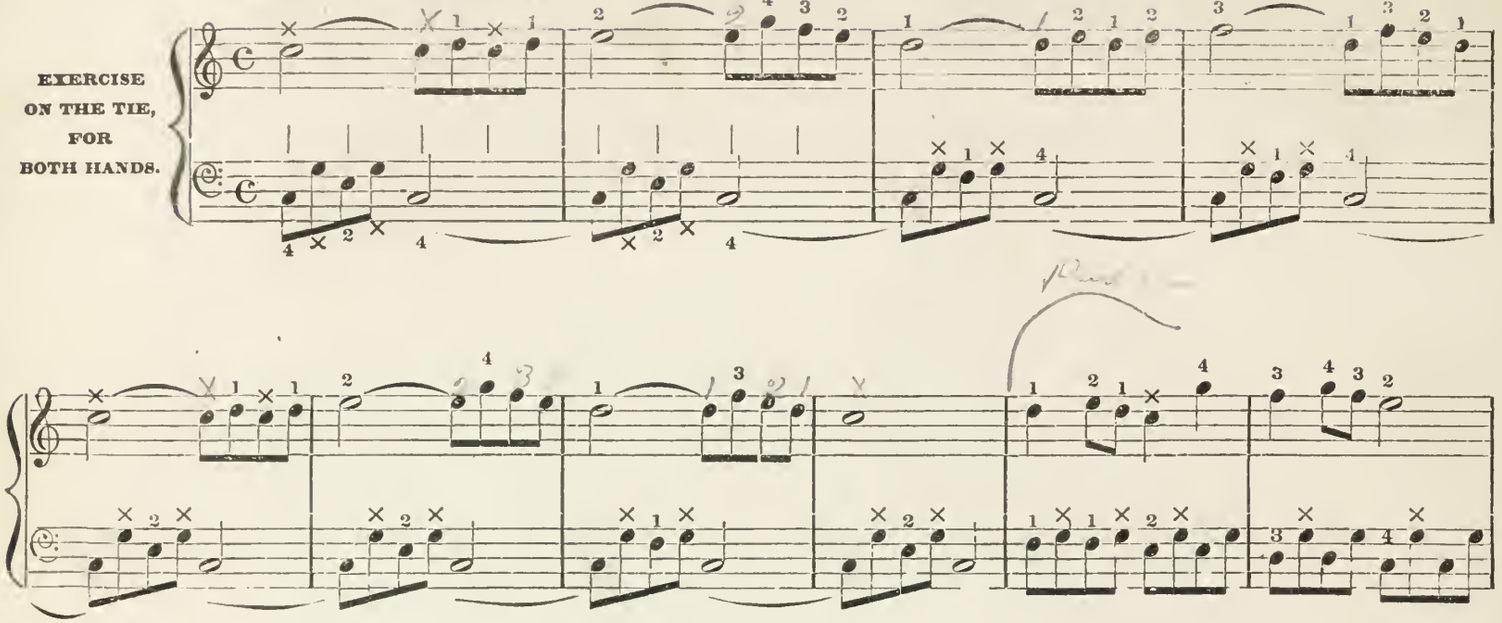
Legato,

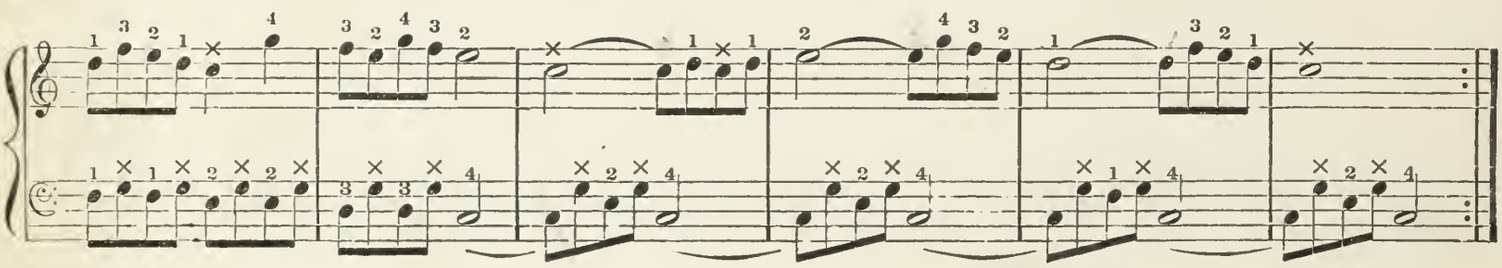
An Italian word, signifying smoothness of execution.



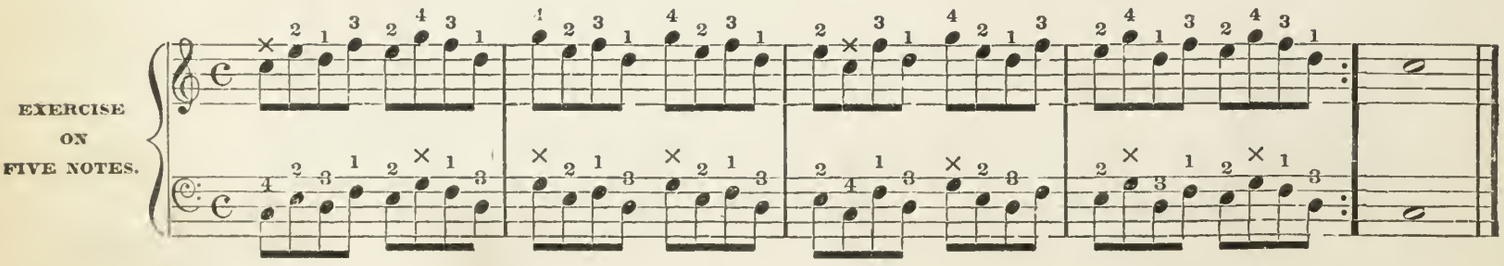
Count four crotchets in a measure.

EXERCISE ON THE TIE, FOR BOTH HANDS.





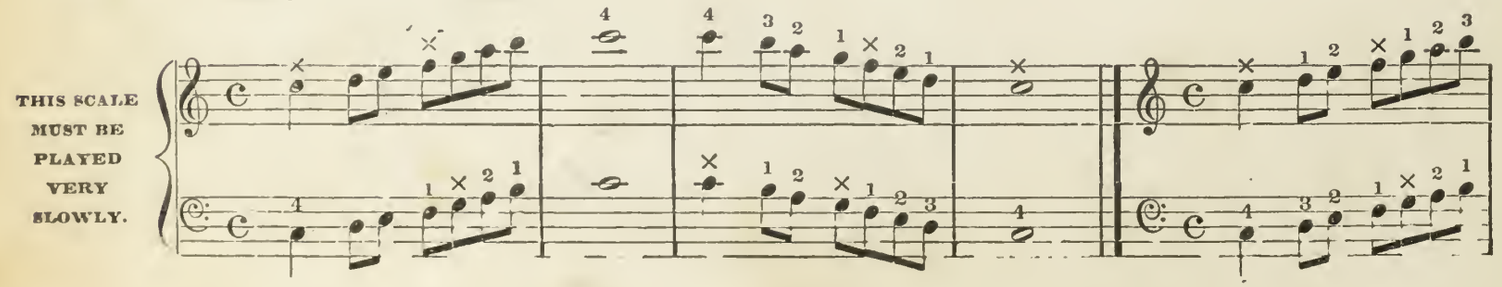
EXERCISE ON FIVE NOTES.

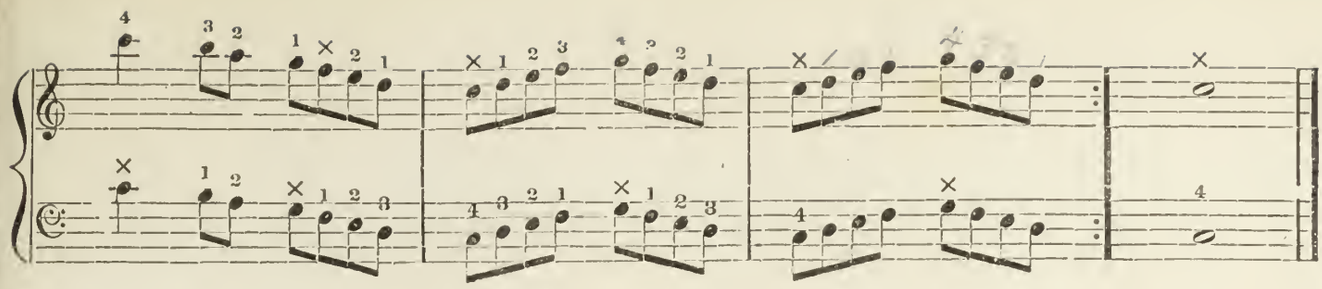


LESSON IX.

Count four crotchets in a measure.

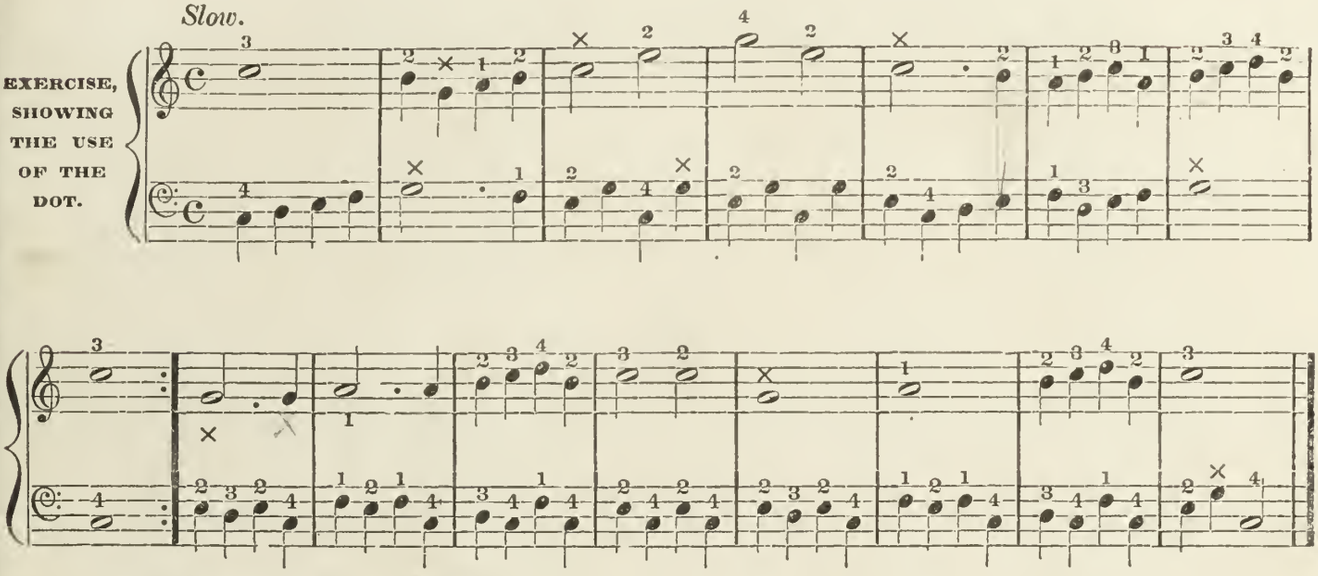
THIS SCALE MUST BE PLAYED VERY SLOWLY.





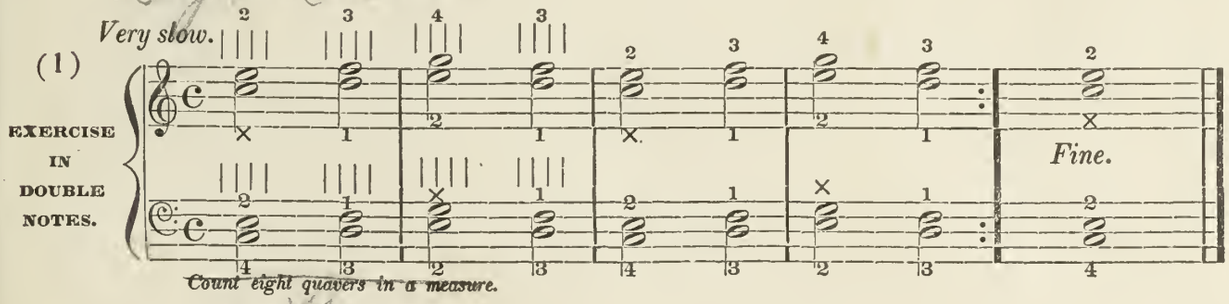
Slow.

EXERCISE, SHOWING THE USE OF THE DOT.



Very slow.

(1) EXERCISE IN DOUBLE NOTES.

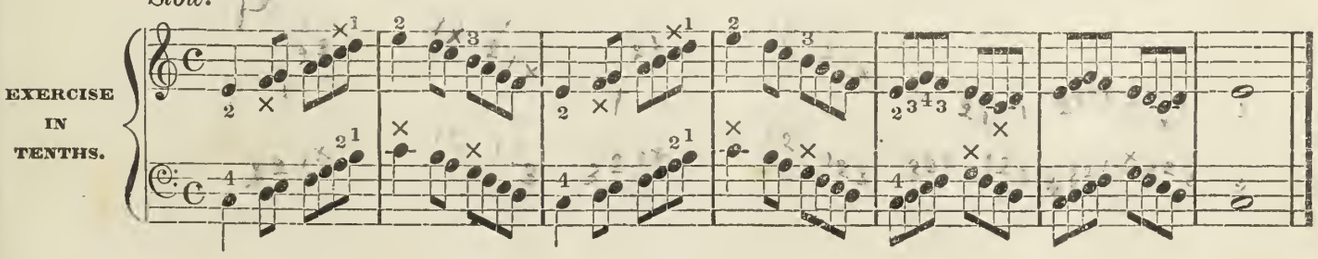


Count eight quavers in a measure.

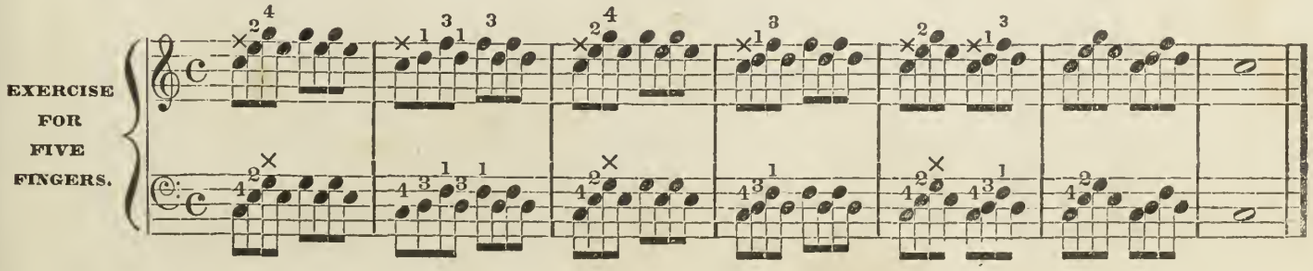
(1) Care should be taken to strike both notes exactly together, and avoid any motion of the arm, or stiffness of the hand.

Slow.

EXERCISE IN TENTHS.



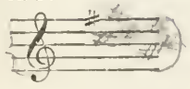
EXERCISE FOR FIVE FINGERS.



LESSON X.

(1) Sharp. ♯

The first sharp is always placed on F.



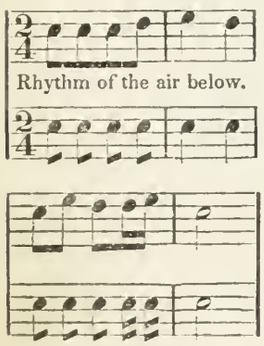
Rhythm.

Rhythm is the division of a certain number of sounds, of different intervals.

The rhythm of an air may be expressed by the value of the notes, without the melody.

In the marching of a military corps, the drum marks the step, by the effect of the rhythm alone.

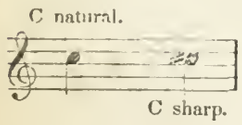
Melody.



Rhythm of the air below.

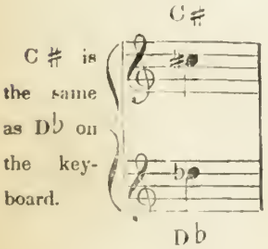
(1) Sharp. ♯

The sharp before a note raises it a semitone.



C natural.

C sharp.



C ♯

C ♯ is the same as D♭ on the key-board.

D♭

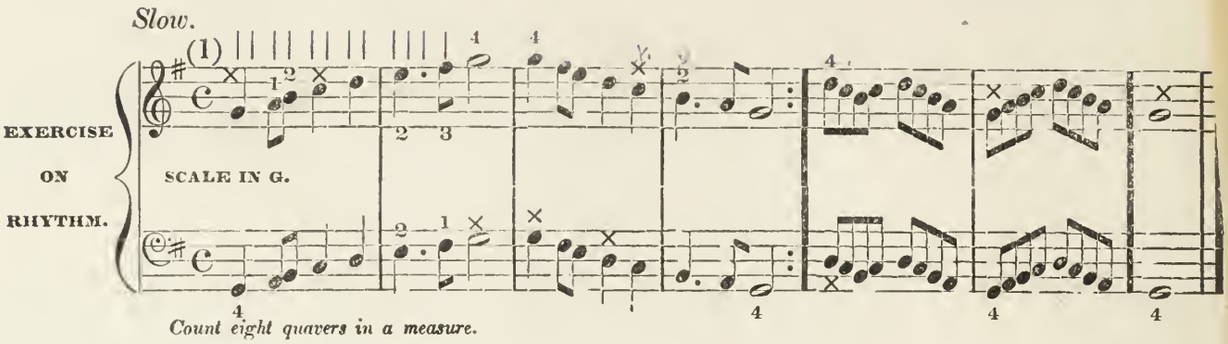
A semitone is the smallest interval.

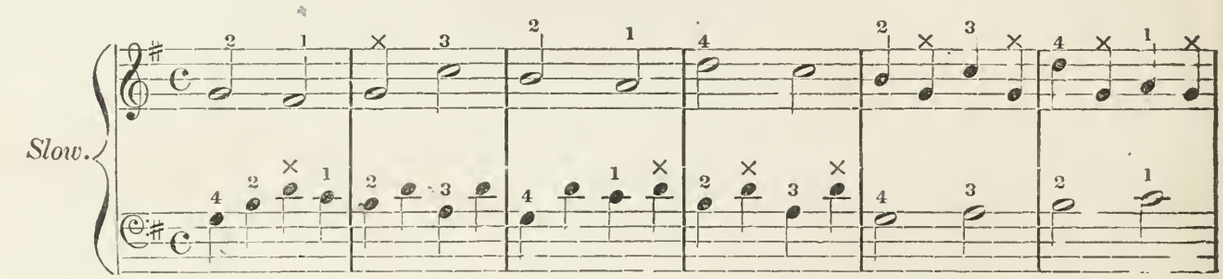
Slow.

EXERCISE ON RHYTHM.

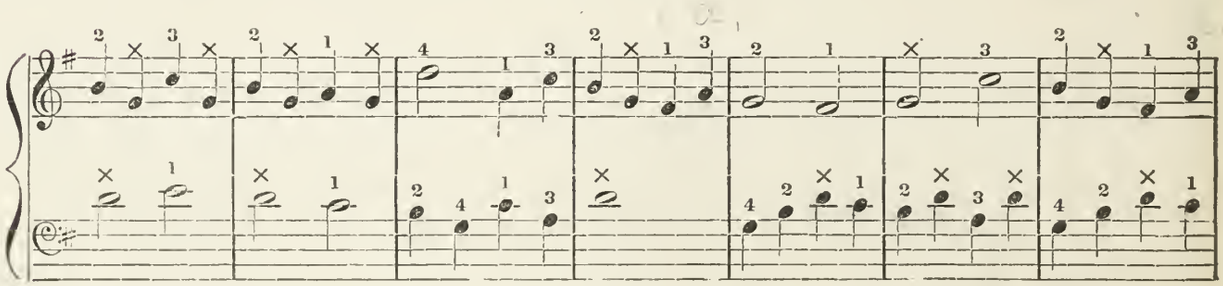
SCALE IN G.

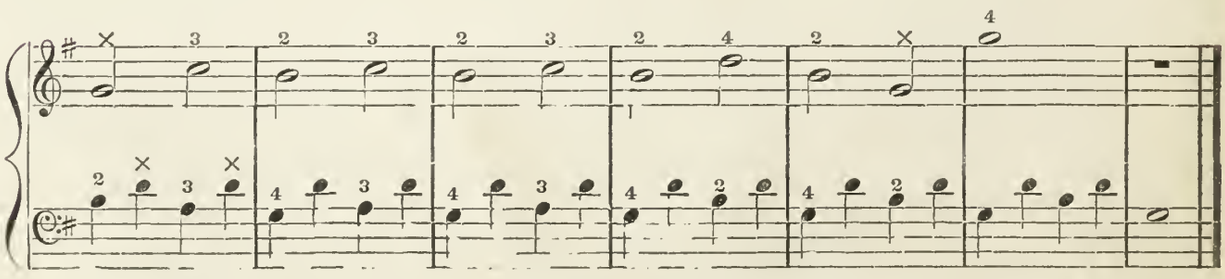
Count eight quavers in a measure.

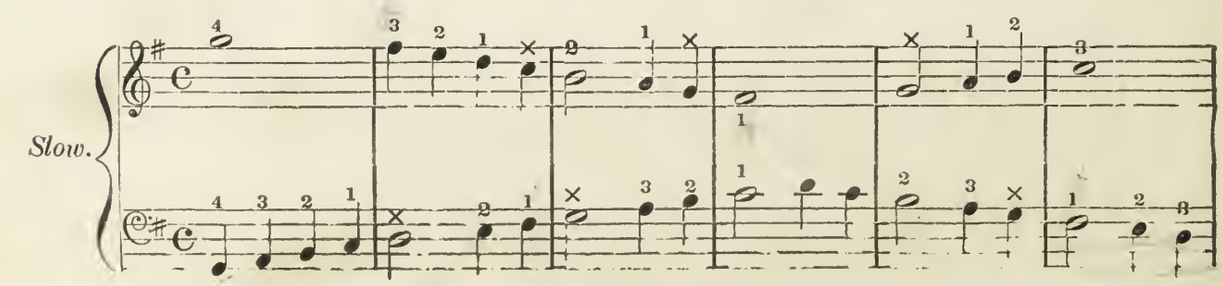




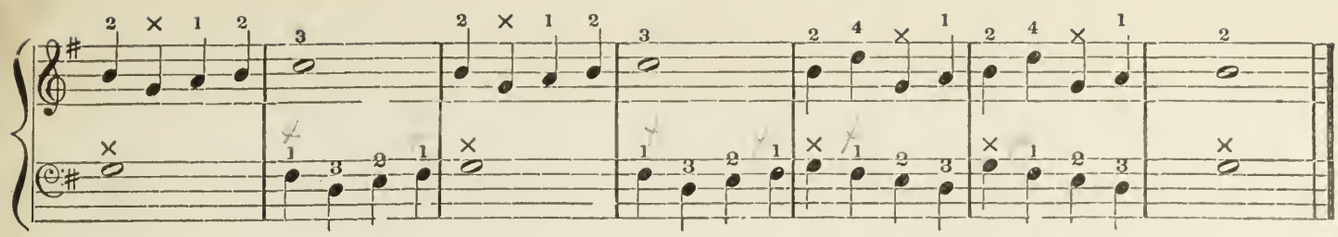
Slow.



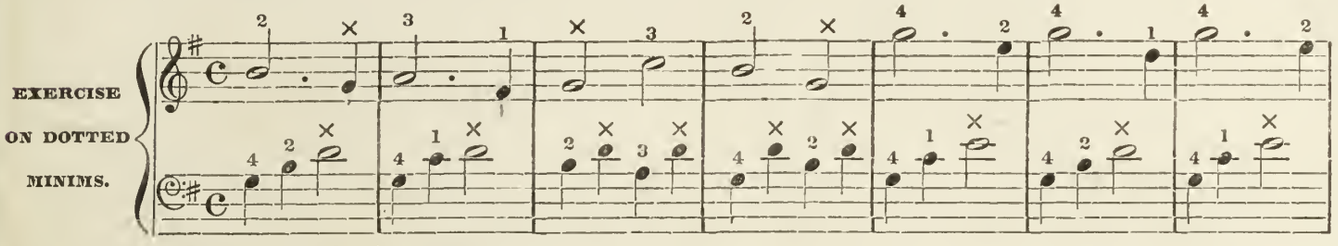




Slow.

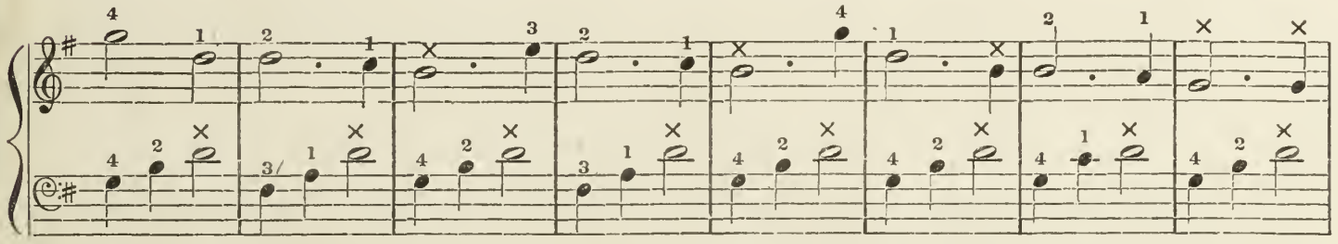


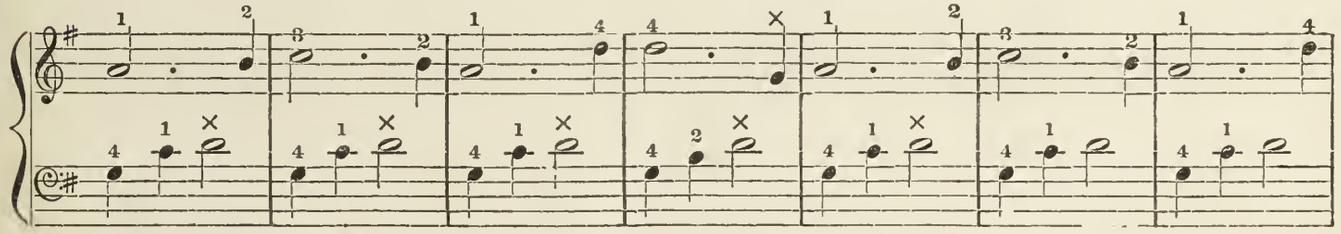
(1) *Lento.*

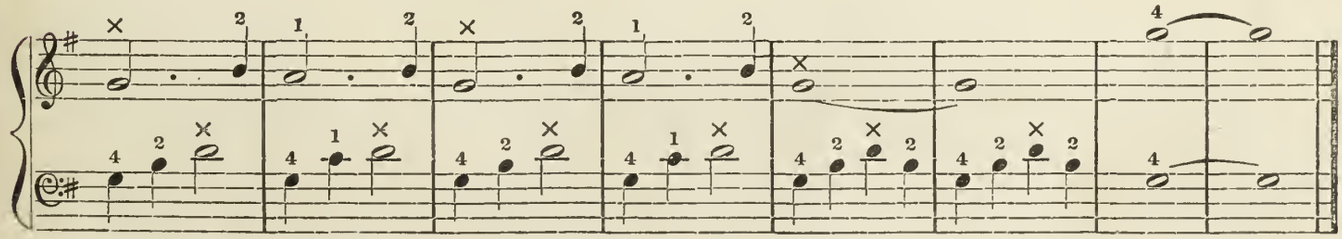


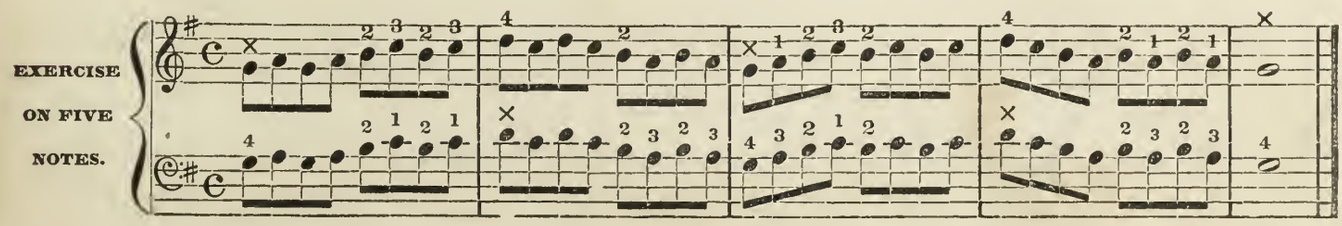
Count four crotchets in a measure.

(1) *Lento*, an Italian word, which signifies *Slow*



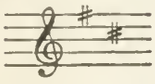


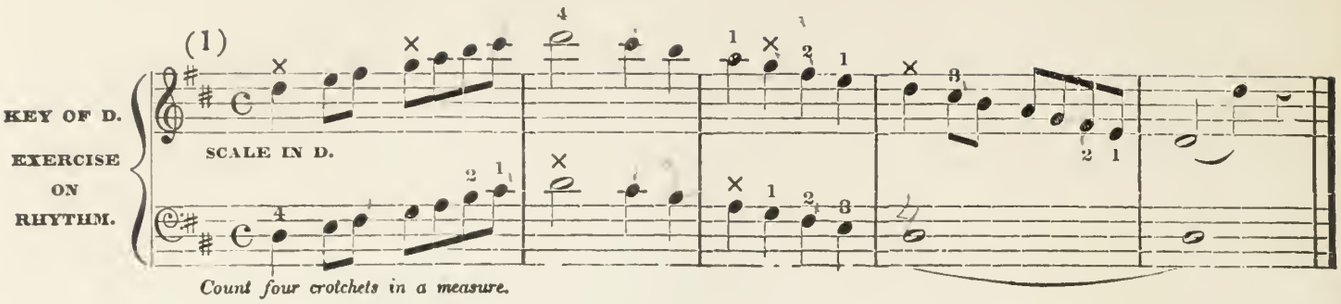


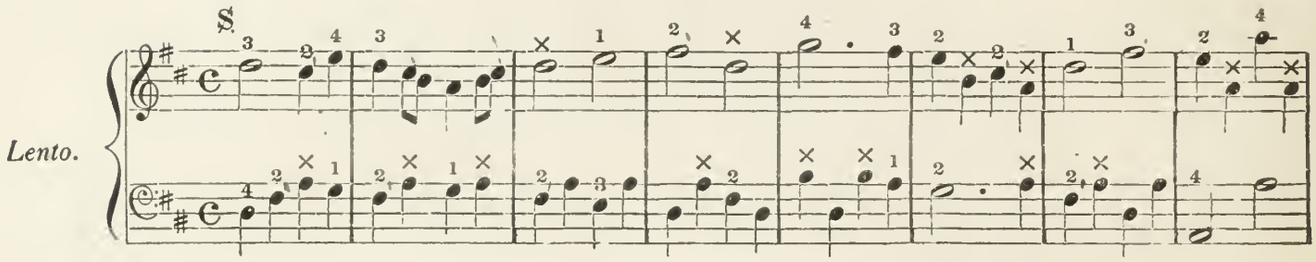


LESSON XI.

(1) The first two sharps are always placed on F and C.

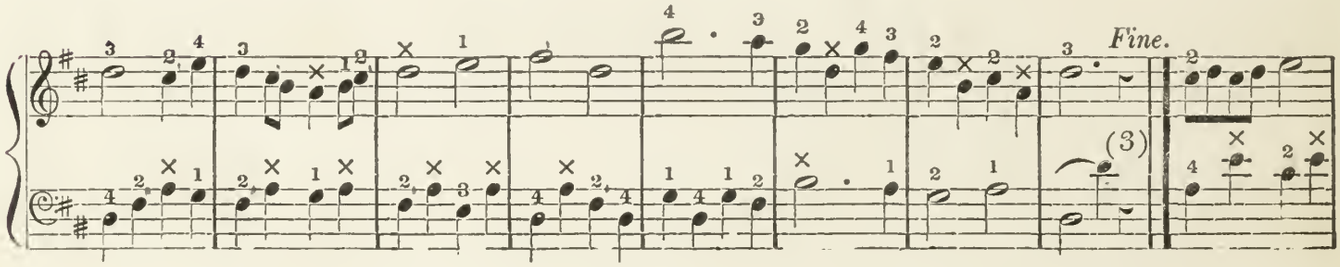






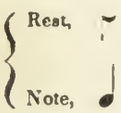
(2) Da Capo.

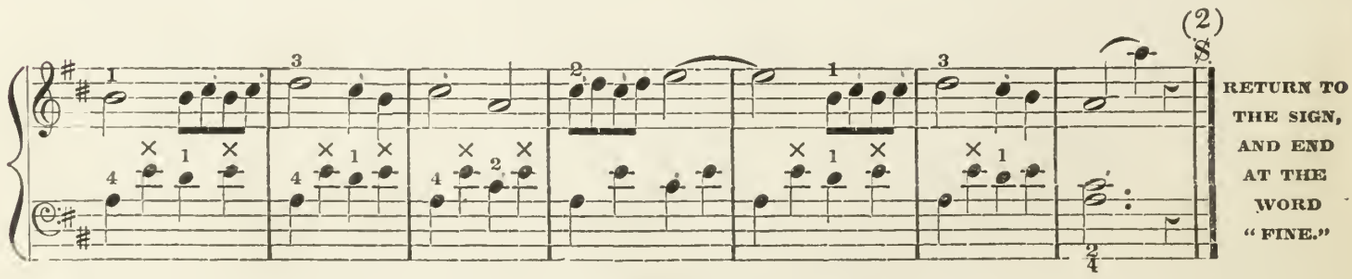
Sign to repeat from the beginning.



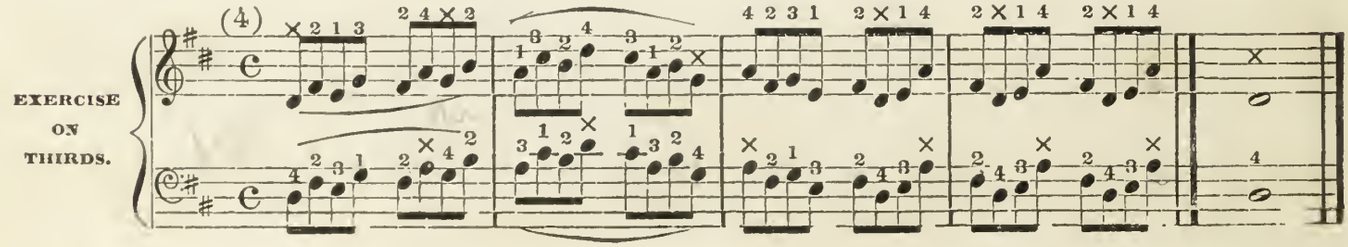
Rest.

(3) Crotchet rest, equal to a crotchet.





(4) Practise this passage very slowly, and connect all the notes.

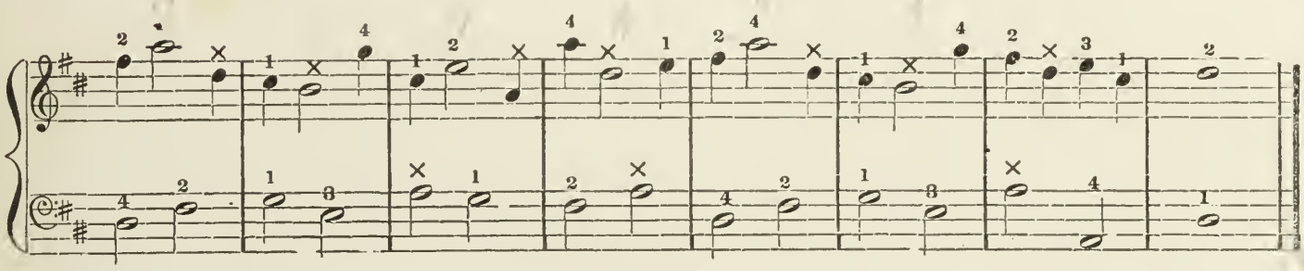


(1) Syncopation for the right hand.

EXERCISE ON SYNCOPATION.

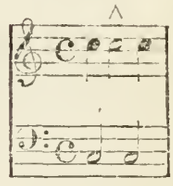
Lento.

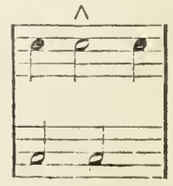
Two beats in a measure.



(1) Those notes are called syncopated, which are accented between the beats.

EXAMPLE.





PREPARATORY EXERCISE FOR CHANGING THE FINGERS ON THE SAME KEY.

Allegro.

Articulate slightly with the wrist.

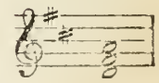
Lento. (2)

A CHORD.

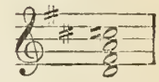
(2) Chords.

When three, four, five, or more notes are struck at the same time, they are called *chords.*

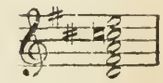
A Chord of three Notes.



A Chord of four Notes.



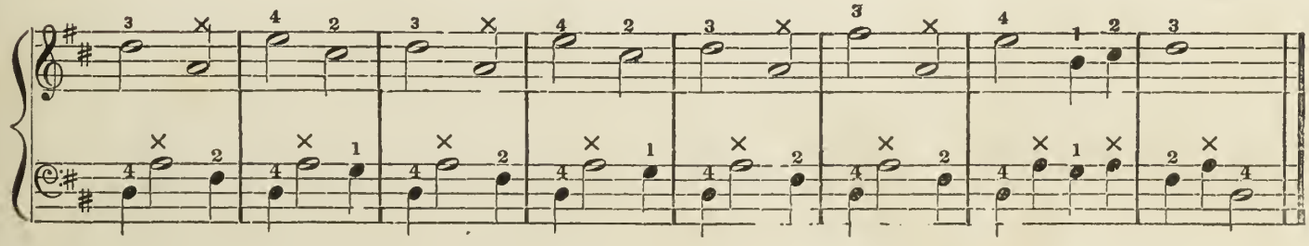
A Chord of five Notes.



Syncopation for the left hand.

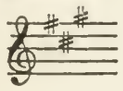
Lento.

Two beats in a measure.

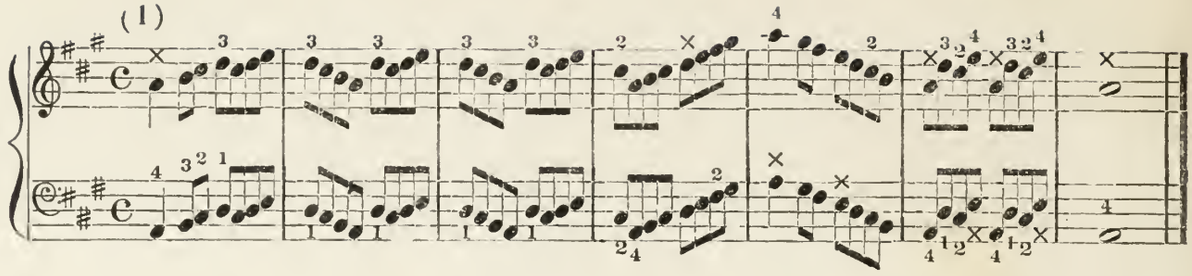


LESSON XII.

(1) The first three sharps are placed on F, C, and G.



EXERCISE IN A.

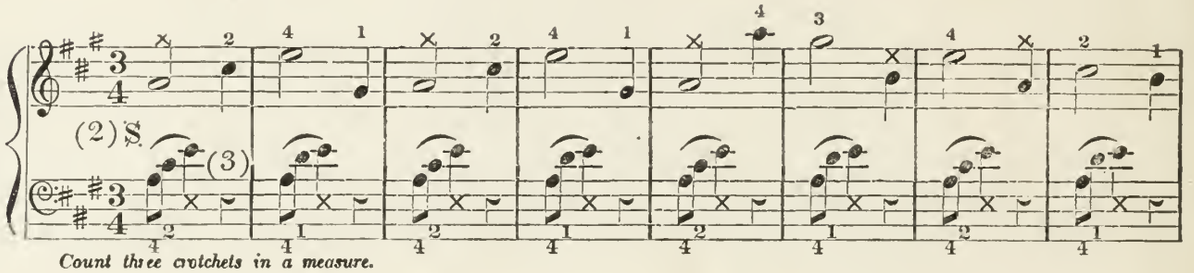


(2) Measure in triple time is thus marked:

3
4

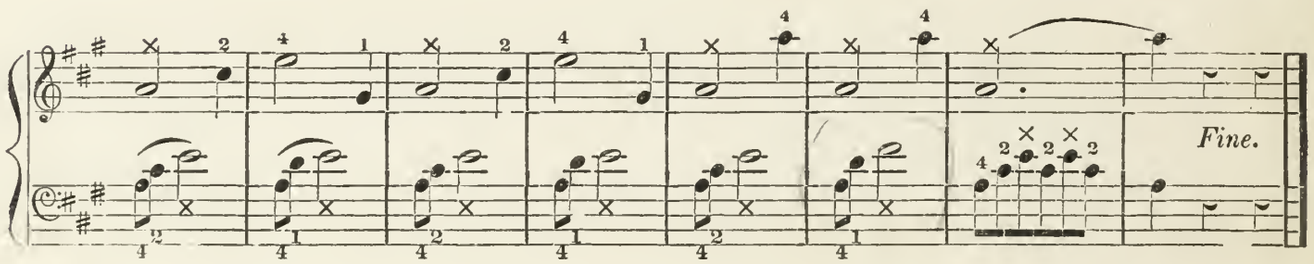
It is counted in three crotchets.

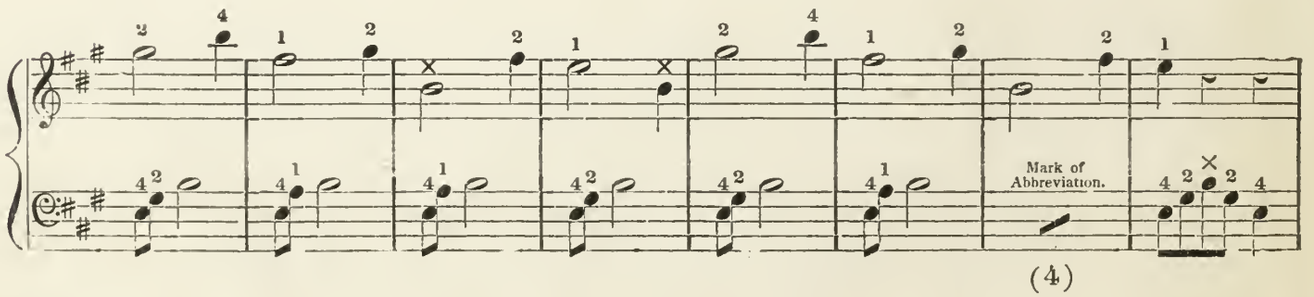
EXERCISE ON THE CROTCHET REST.



Count three crotchets in a measure.

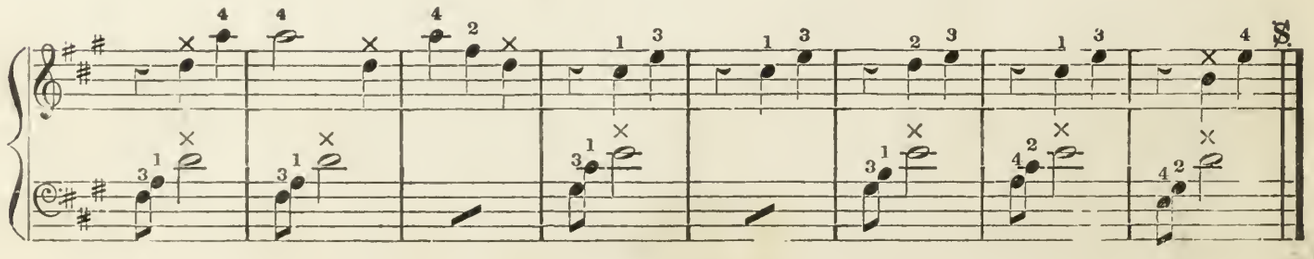
(3) The crotchet rest is equal in value to the note.



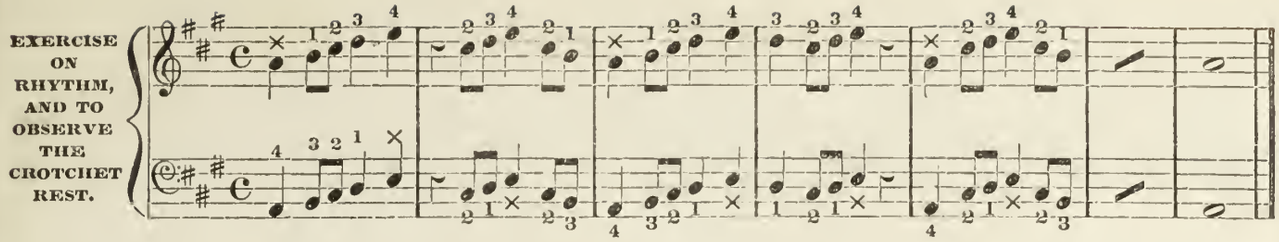


(4) Mark of abbreviation.

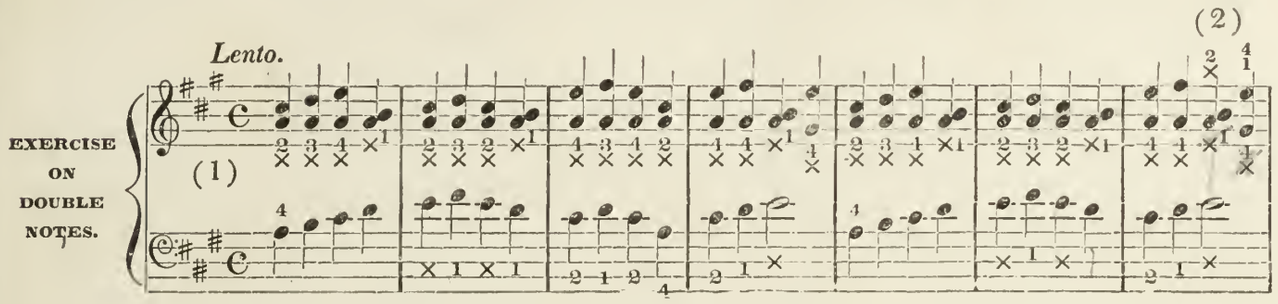
To repeat the same notes, as in the previous measure.



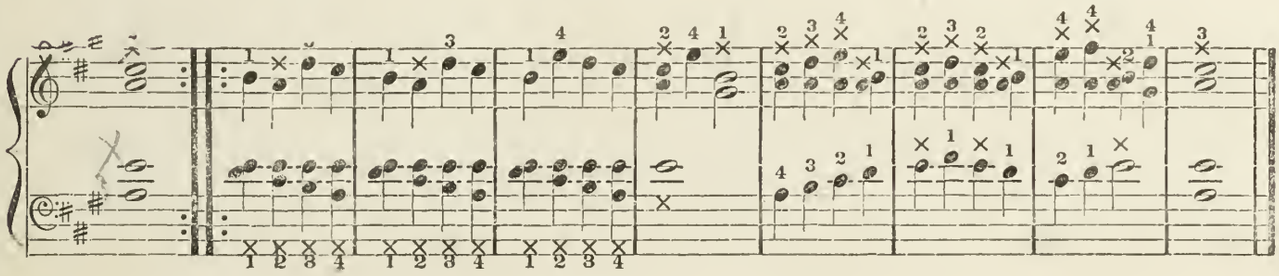
EXERCISE ON RHYTHM, AND TO OBSERVE THE CROTCHET REST.



EXERCISE ON DOUBLE NOTES.

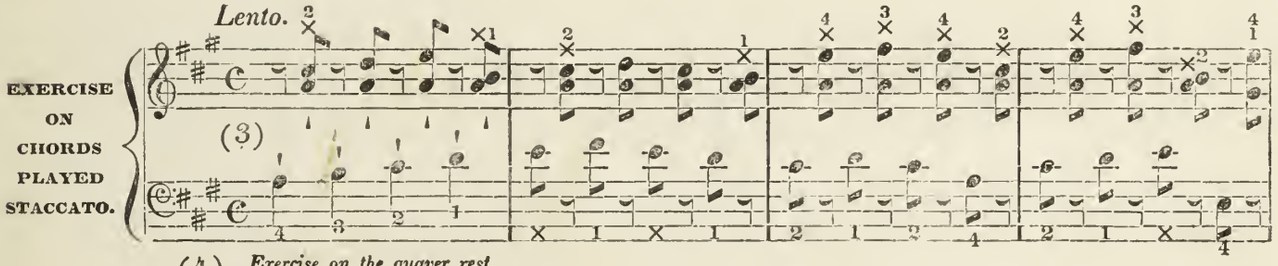


(1) Care should be taken to strike the double notes simultaneously.

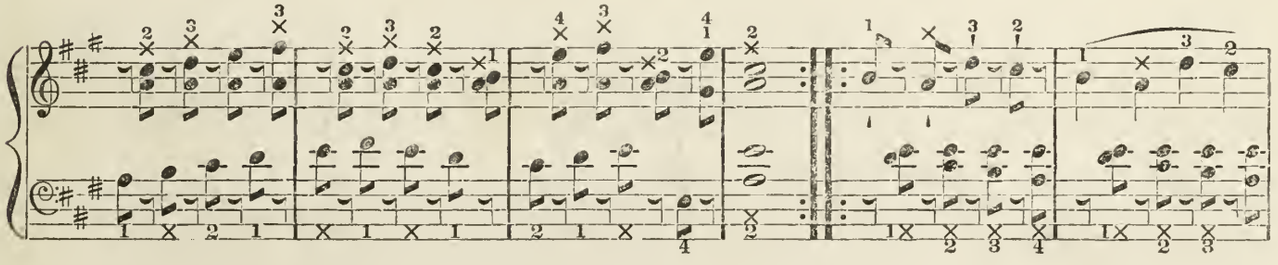


(2) When two kinds of fingering are given, the lower figures are intended to be used when the hand is incapable of reaching the octave.

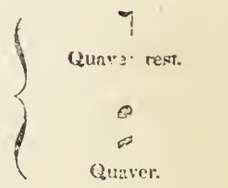
EXERCISE ON CHORDS PLAYED STACCATO.



(4) *Exercise on the quaver rest.*



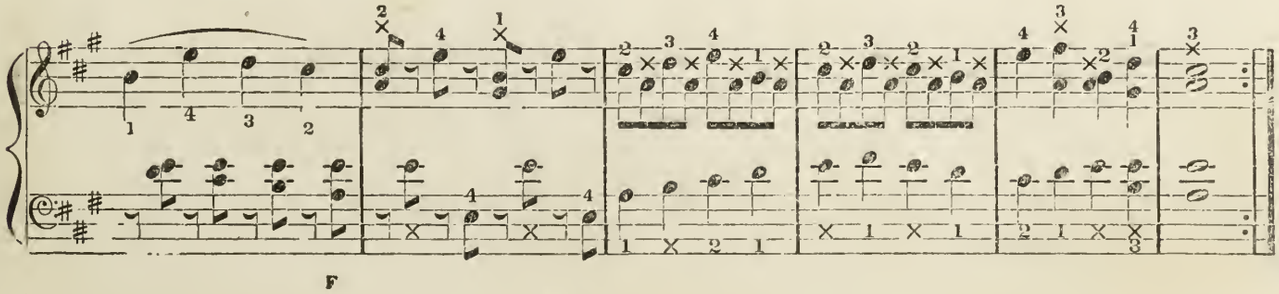
(3)



The quaver rest is equal in value to a quaver.

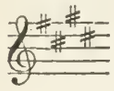
(4)

A staccato note is executed by giving it about a quarter of its value, and striking the key with sudden force.



LESSON XIII.

(1)
The first four sharps are always placed on F, C, G, and D.



(1)

KEY OF E.

Moderato.

EXERCISE IN NOTES DEMI-STACCATO AND LEGATO ALTERNATELY.

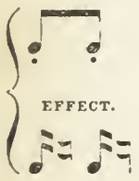
WALTZ. DEMI-STACCATO.

(2)

(2)
Natural.
♮
When a note is affected by a sharp or flat, the natural restores it to its original sound.

(3) Lesson for observing the quaver rest.

(3)
The demi-staccato notes are executed by giving to each about one half its value.



EFFECT.

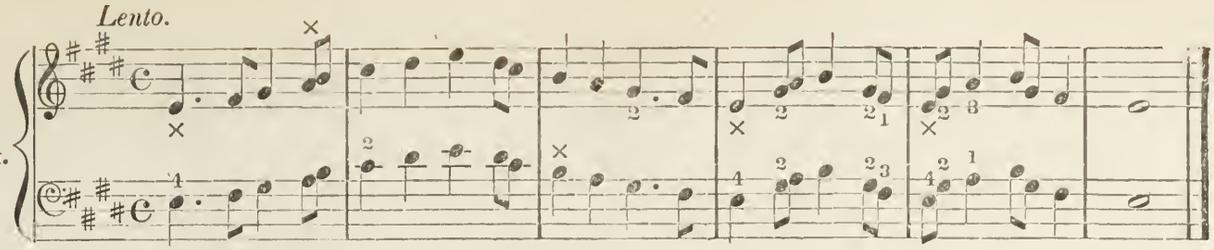
Fine

KEY OF A.

D. C.

EXERCISE ON RHYTHM.

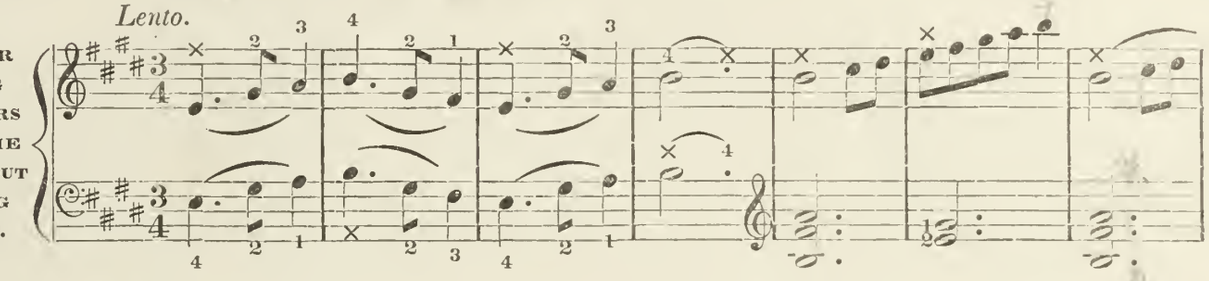
Lento.



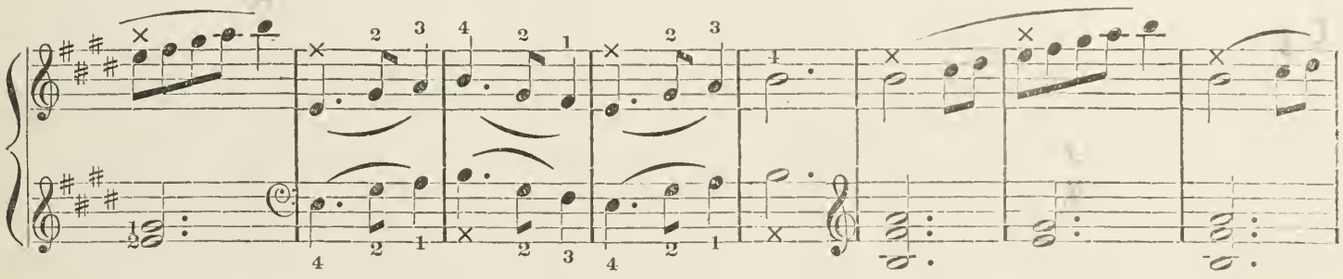
Count eight quavers in a measure.

LESSON FOR CHANGING THE FINGERS ON THE SAME KEY WITHOUT REPEATING THE NOTE.

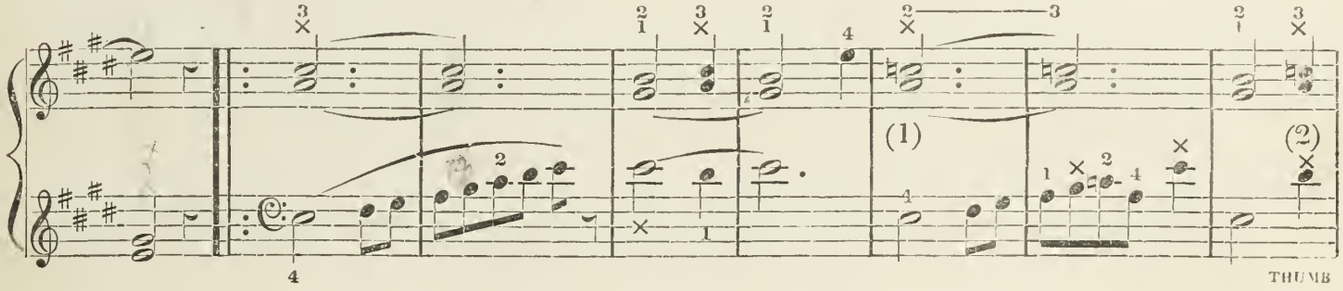
Lento.



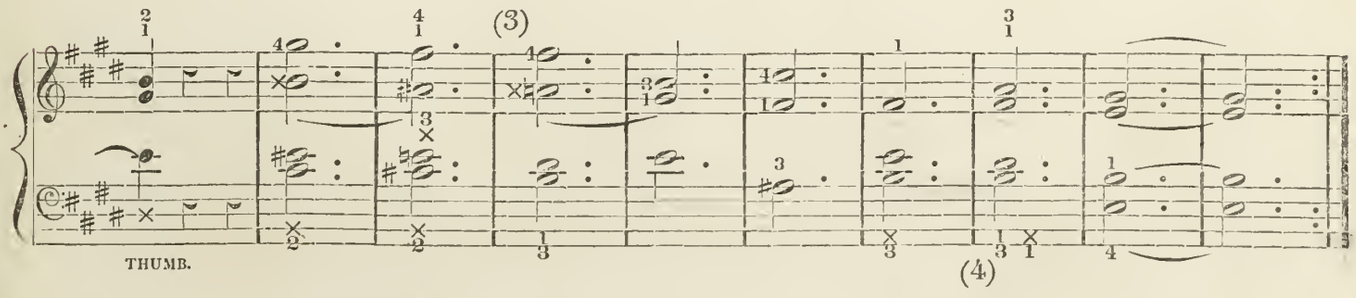
(1) Change the finger without repeating the note, and keep the thumb on A.



(2) Glide from the black to the white key, without quitting it — that is to say, from D♯ to E.

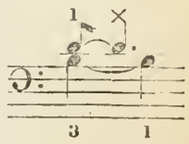


(3) Incline the right hand to take G–B, and do not quit the F♯ until its full time has expired.

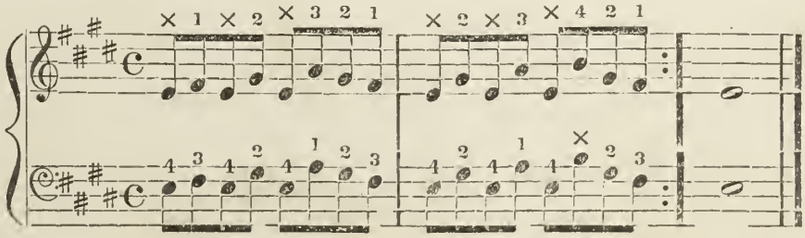


(4) Change on D–B with the left hand, without quitting the keys.

EFFECT.

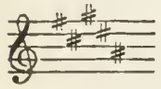


EXERCISE FOR FIVE FINGERS.



LESSON XIV.

(1) The first five sharps are placed on F, C, G, D, A.



(1)

IN B.

Lento.

LESSON IN DETACHED [OR DEMI-STACCATO] NOTES FOR THE LEFT HAND.

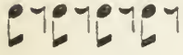
(2) Take care to connect well the melody.

(2)

(3)

(3) Give the detached notes one half their value.

EXAMPLE.



ANDANTE.

Legato.

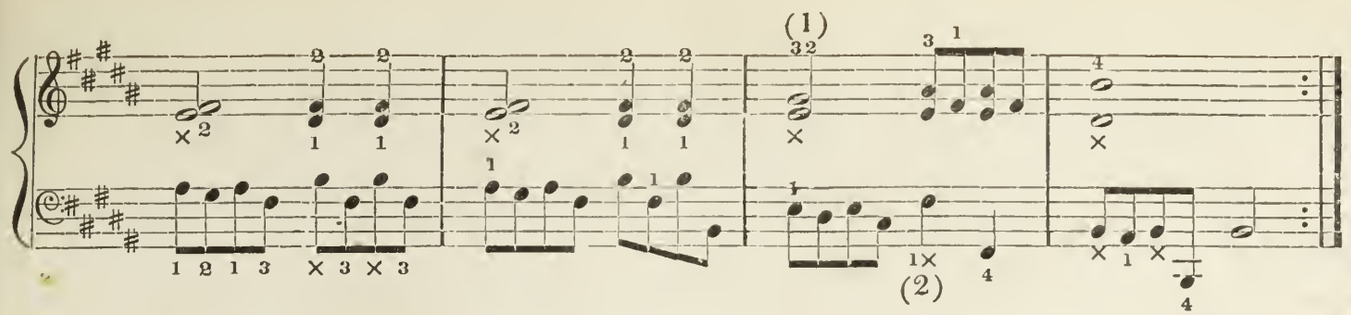
Legato.

Andante.

LESSON IN SLURRED NOTES FOR THE LEFT HAND.

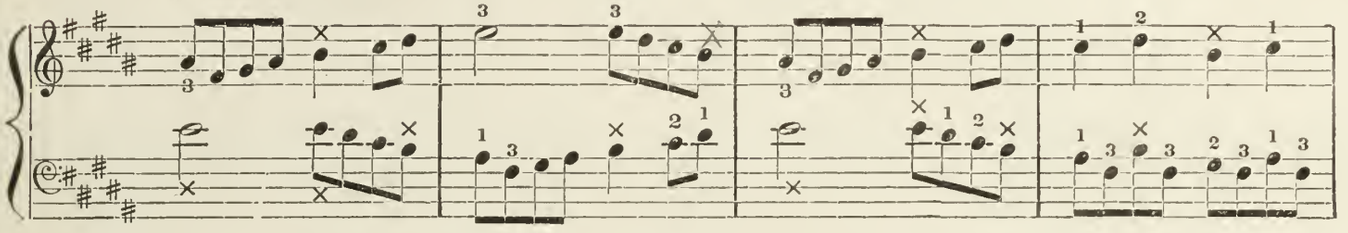
(4) Support well the left hand on the fourth finger, to prevent skipping in executing the two notes which form the octave.

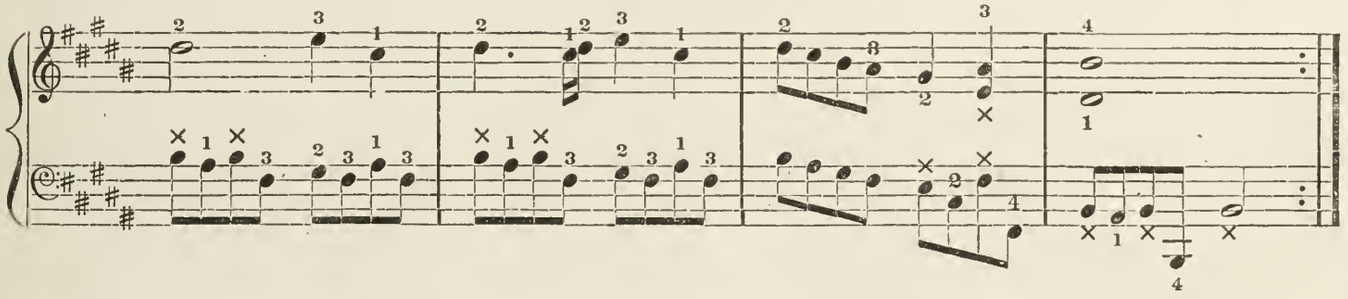
(4)



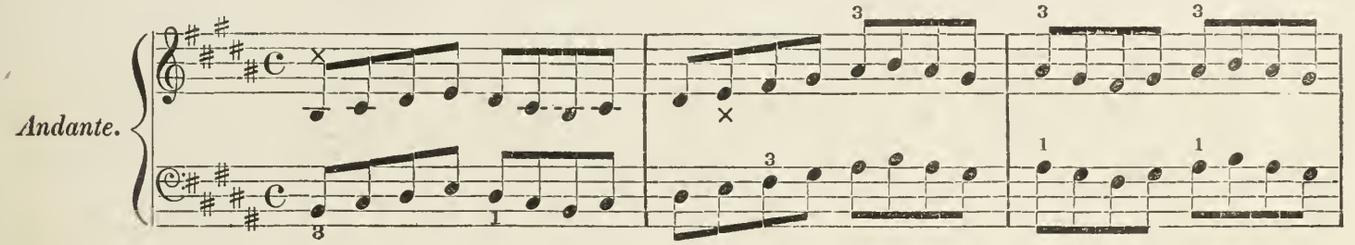
(1) Change from the 3d finger to the 2d without taking off the thumb

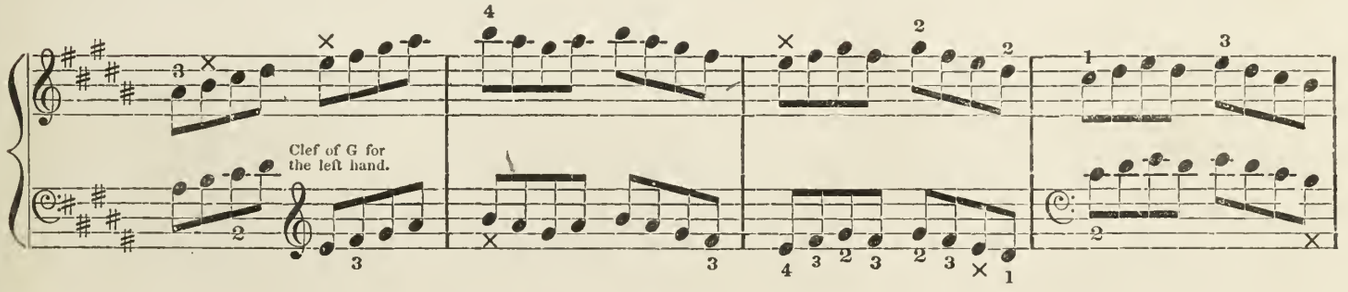
(2) Change from the 1st finger to the thumb, on the same key, without quitting it.

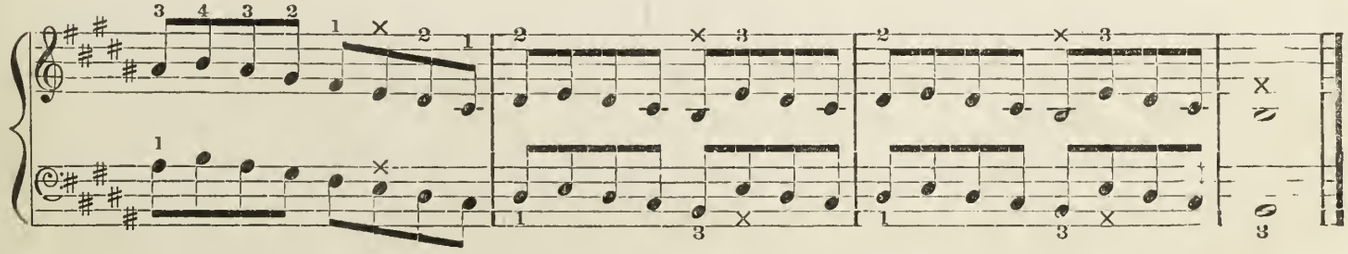




Andante.







LESSON XV.

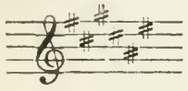
Lento.

KEY OF F♯

(1)

Count eight quavers in a measure.

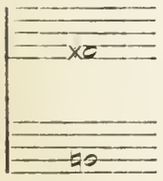
The first six sharps are placed on F, C, G, D, A, and E.

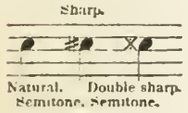


(1)
Accent particularly all the crotchets.

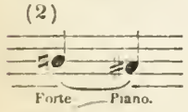
(3). Double sharp.

The double sharp raises the note two semitones. F double sharp is the same as G natural on the key-board.





(2)



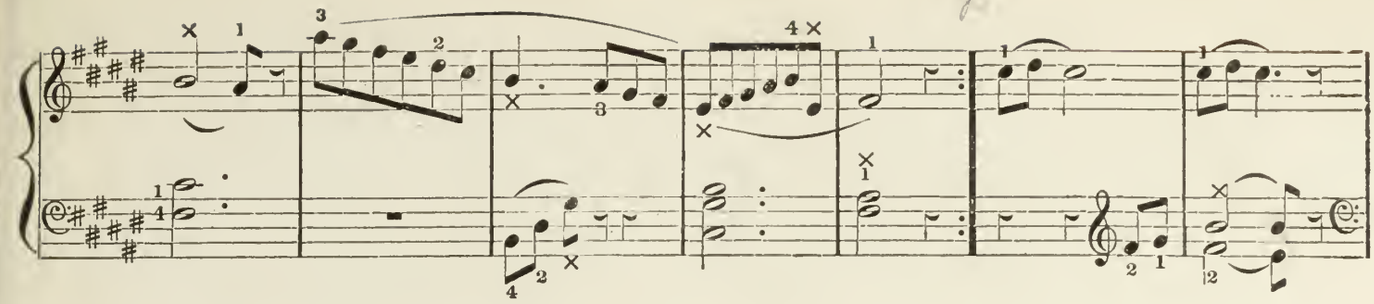
When two notes are slurred together, the first should be accented, and the second unaccented.

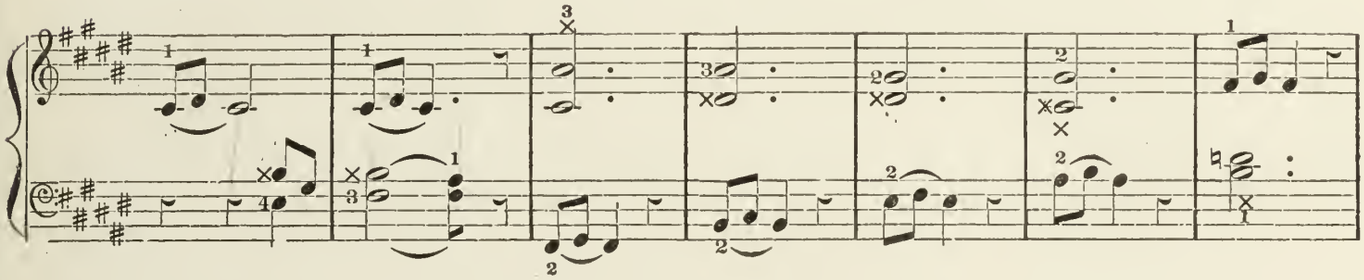
Andante. (2)

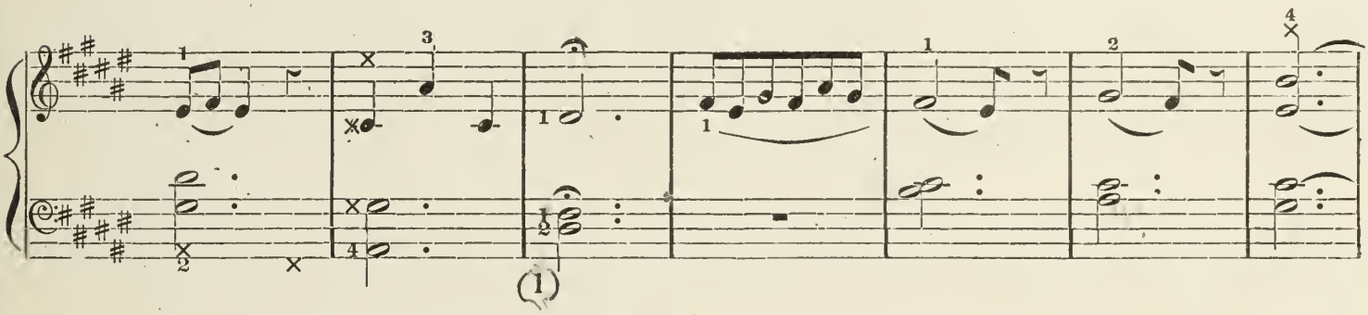
EXERCISE ON THE DOUBLE SHARP.

Forte. Piano. Forte. Piano.

(3)

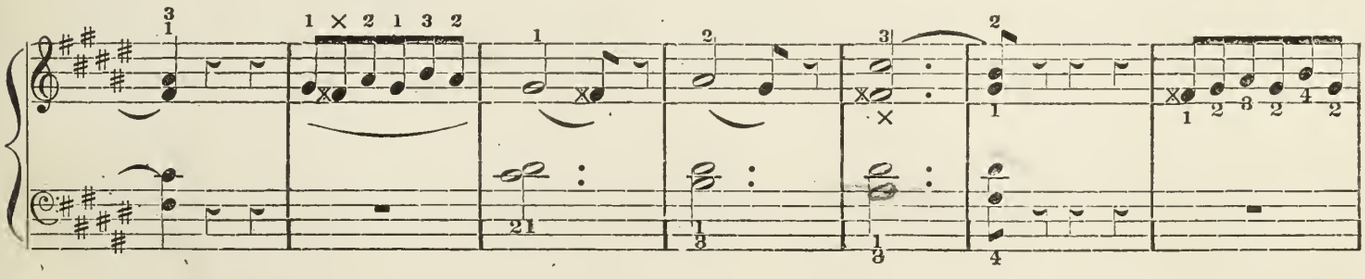






(1) When a pause is placed over a note, it may be prolonged at pleasure; but, as a general principle, the note should possess at least double its real value.

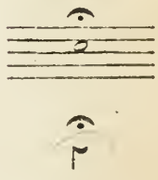
The same rule should be observed when a pause is placed over a rest.

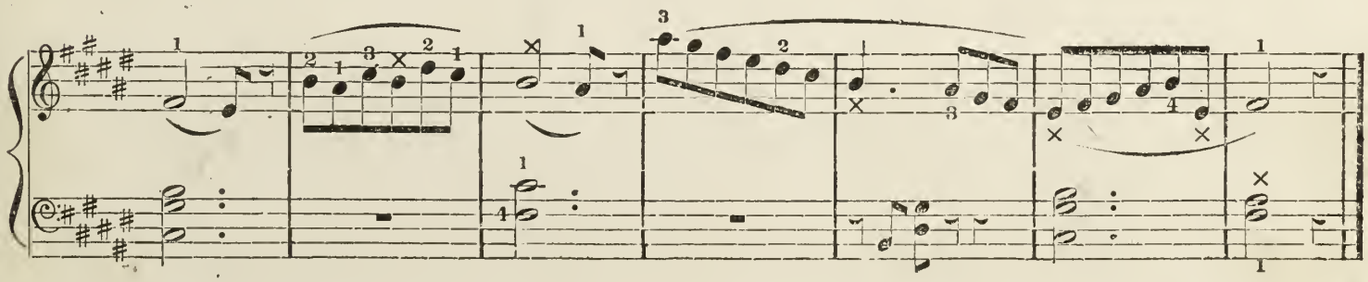


A Pause

is placed either over a note or a rest.

EXAMPLE.



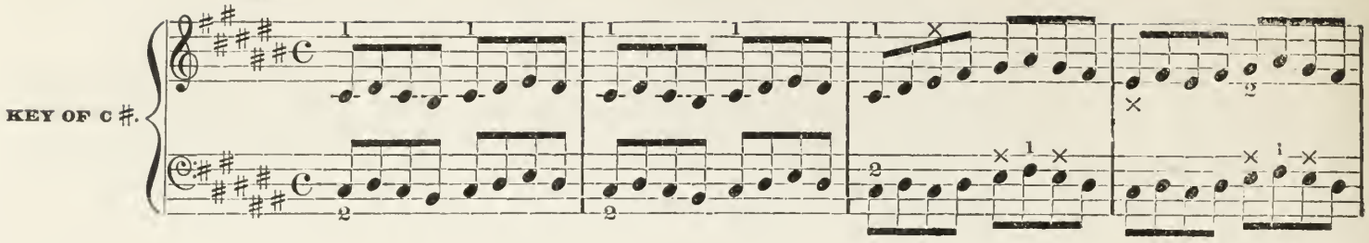


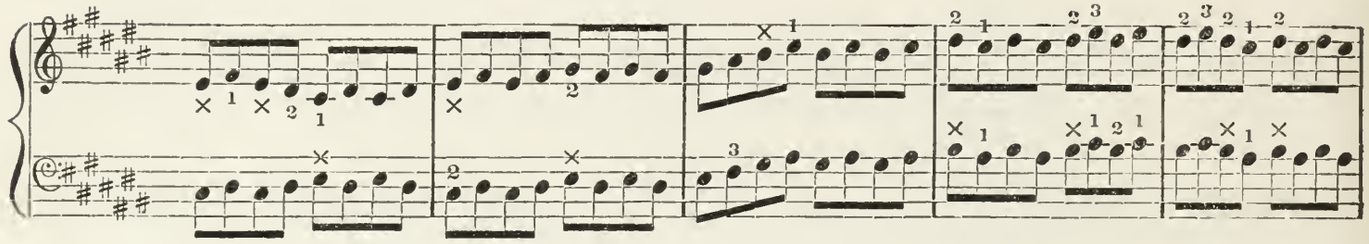
LESSON XVI.

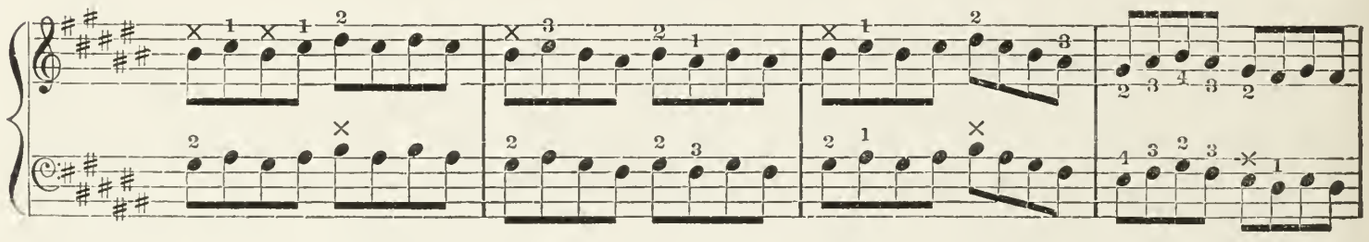
Lento.

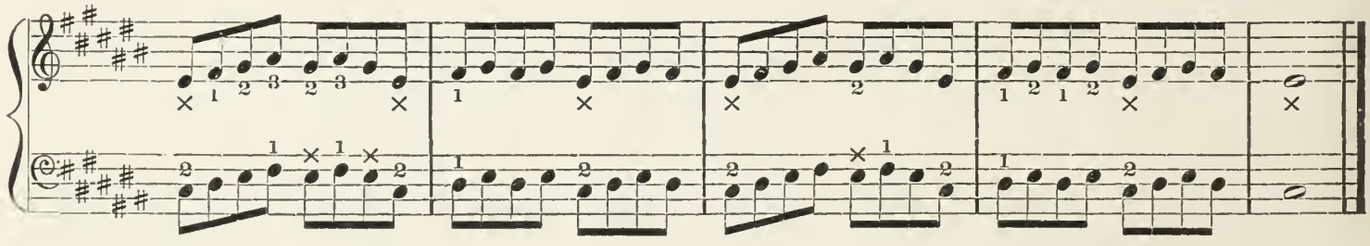
The first seven sharps are placed on F, C, G, D, A, E, and B.

KEY OF C ♯.





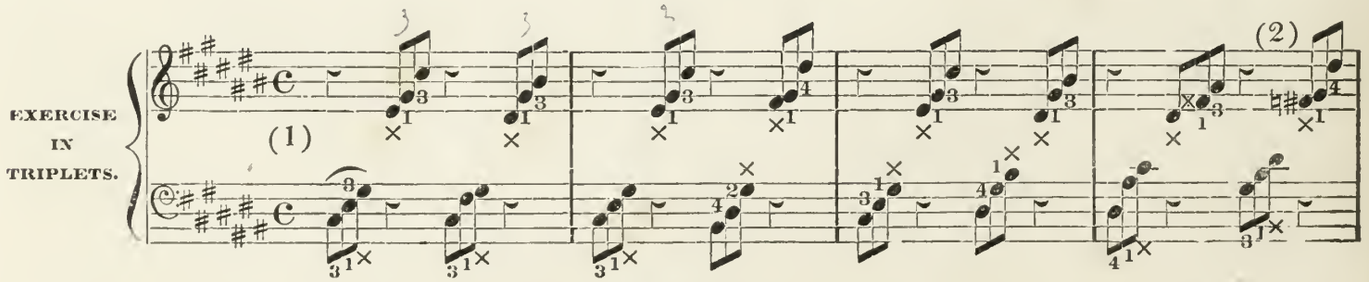


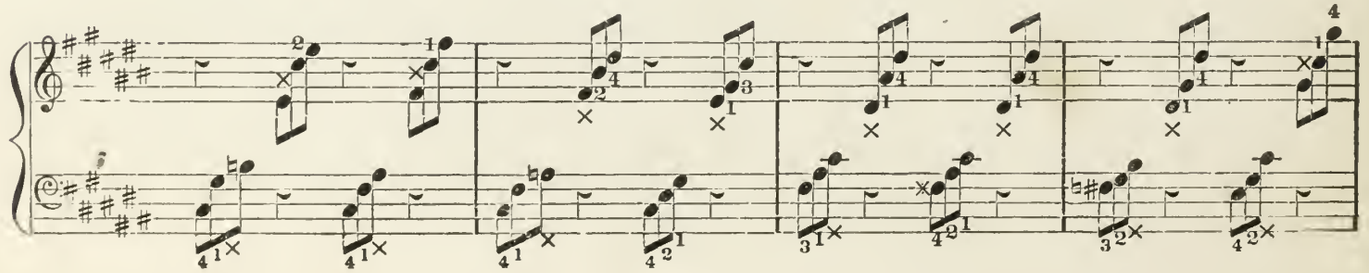


(1) The *Triplet* is a group of three equal notes, indicated by a figure $\overset{\frown}{3}$ placed over or under the three notes.

EXAMPLE.

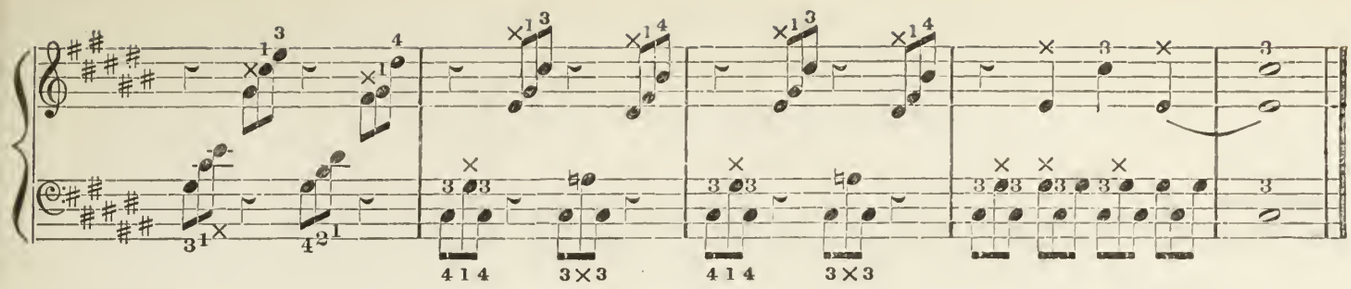
EXERCISE IN TRIPLETS.





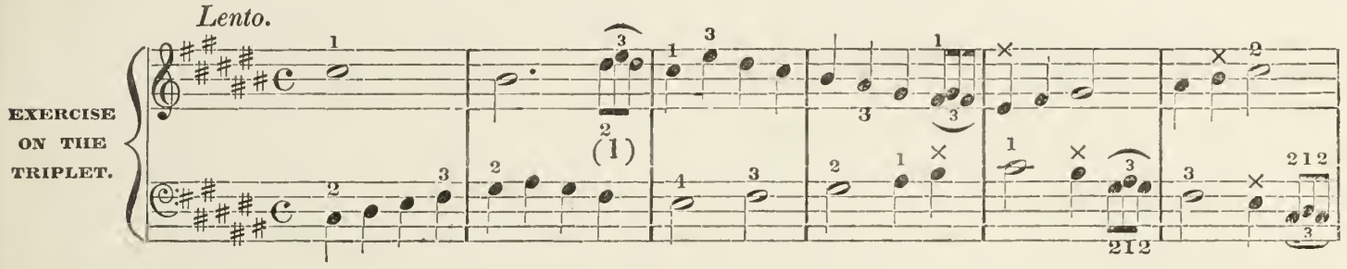
(2) ♯ (

Sign or mark to contradict the double sharp, and restore the single sharp.

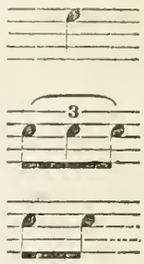


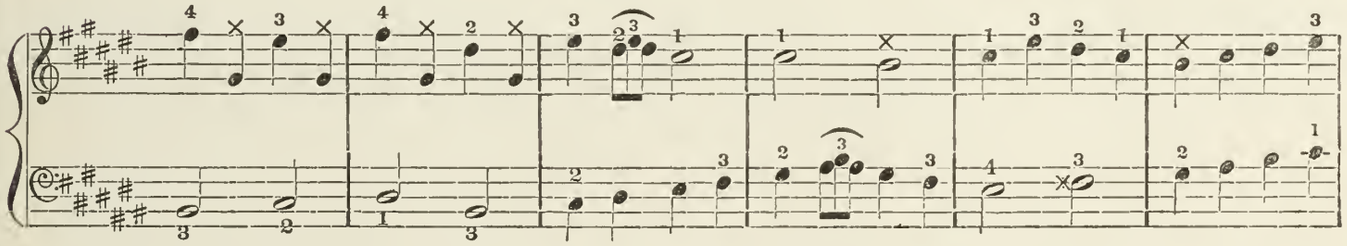
Lento.

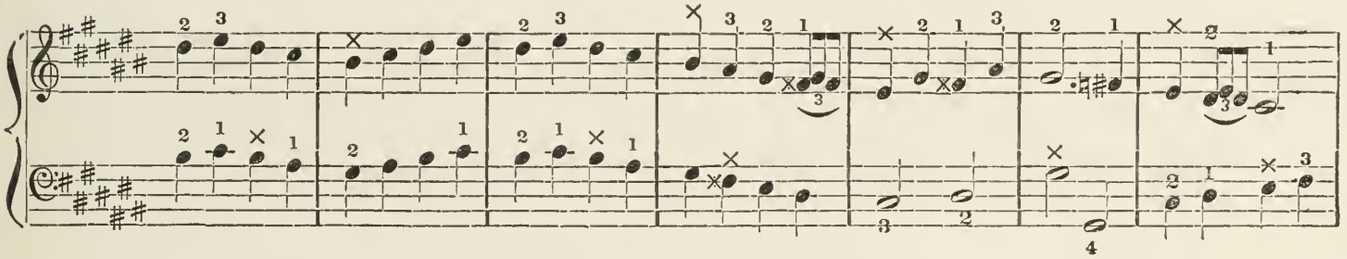
EXERCISE ON THE TRIPLET.

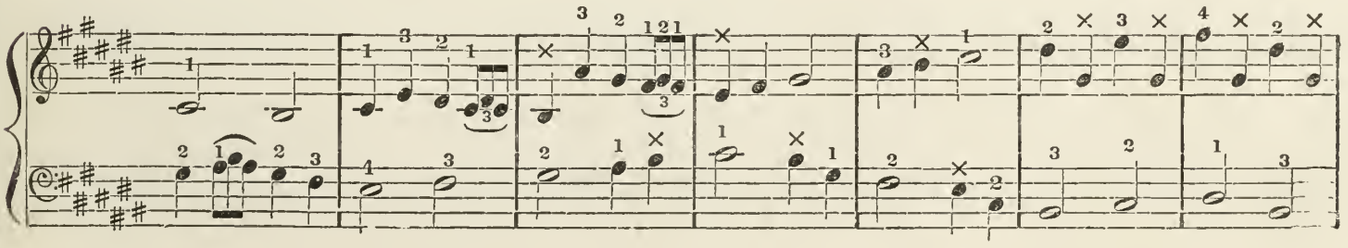


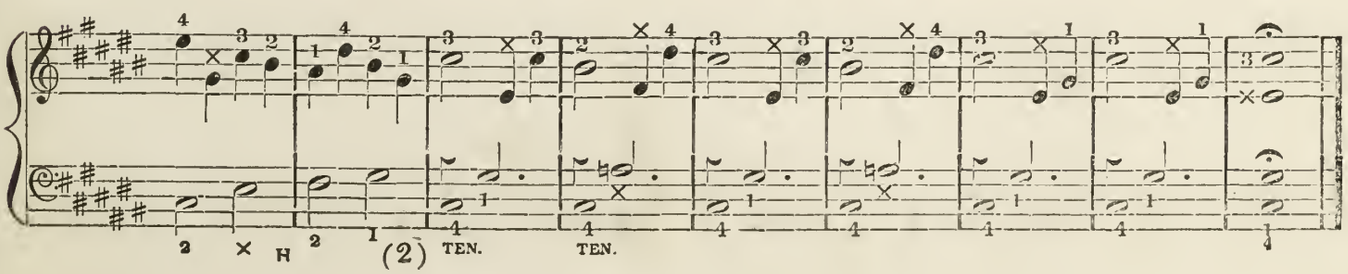
(1) The triplet in quavers is equal in value to a crotchet, or two quavers.











(2) Ten.; abbreviation of the Italian word *Tenuto*, implying that the note should be sustained its full time.

INTRODUCTION

TO THE

STUDY OF THE SCALES.

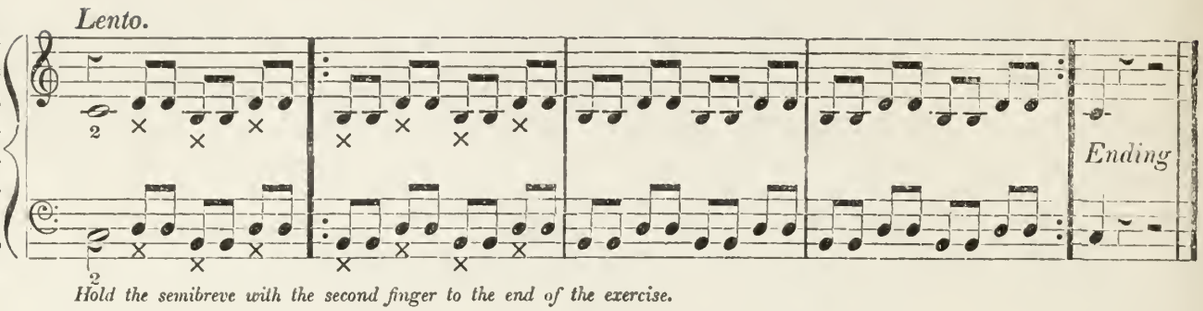
The art of playing the Piano well, depends almost entirely on being perfect in the execution of the Scales.

The practice of the scales is of the utmost importance to the pupil who wishes to acquire good execution. He should make them his constant study.

Carefully avoid any movement of the body or arms, and also any motion of the fore-arm while you pass the third finger over the thumb.

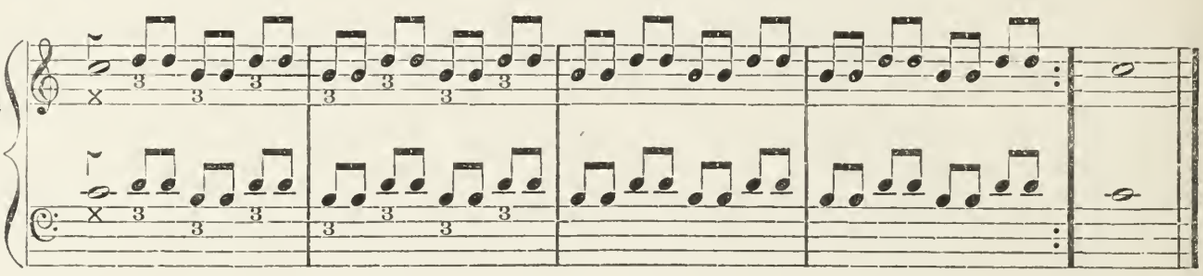
These exercises will be particularly advantageous when practised slowly and distinctly.

EXERCISE FOR PASSING THE THUMB UNDER THE SECOND FINGER, WITHOUT ALTERING THE POSITION OF THE HAND.

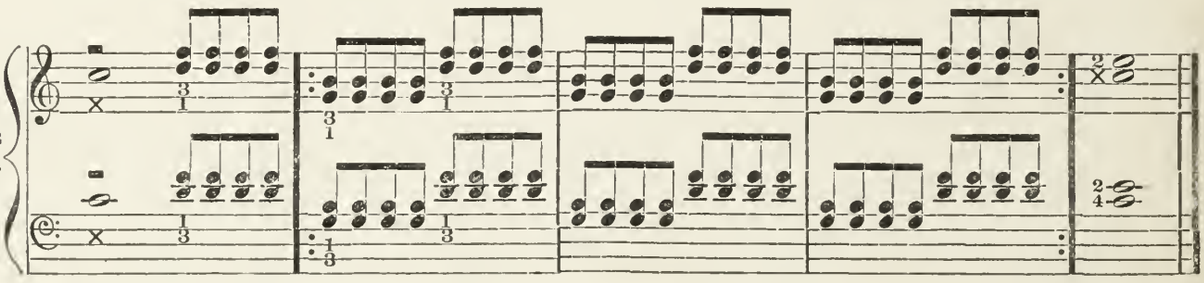


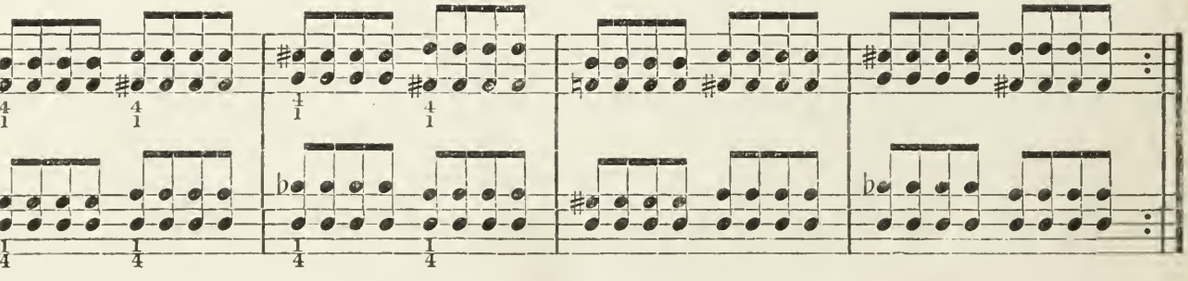
Hold the semibreve with the second finger to the end of the exercise.

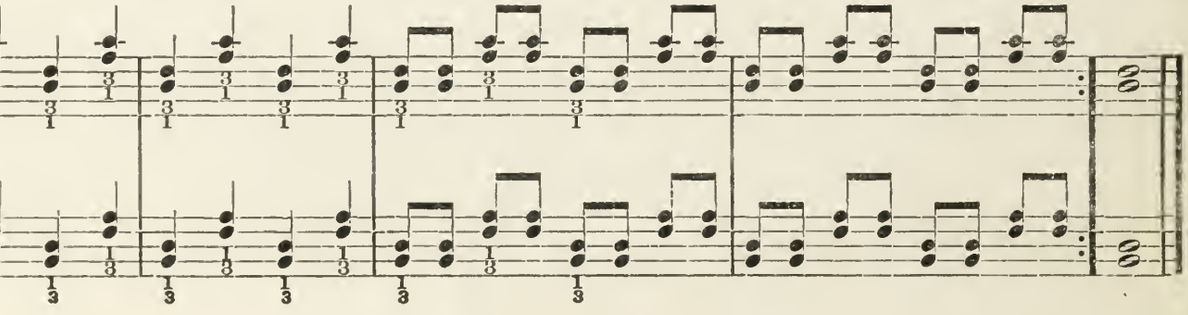
EXERCISE FOR PASSING THE THIRD FINGER OVER THE THUMB.



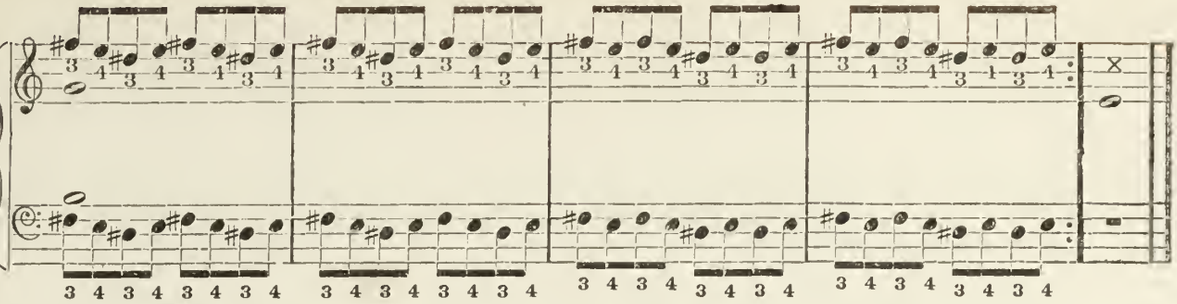
CONTINUATION OF THE SAME EXERCISES.

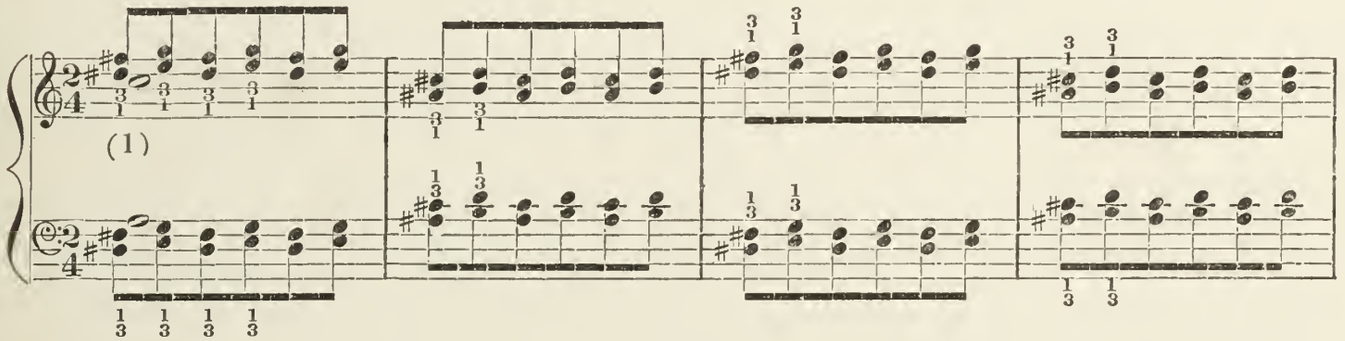






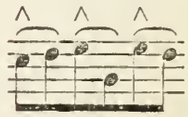
EXERCISE FOR PASSING THE THIRD FINGER OVER THE FOURTH, AND THE FOURTH FINGER UNDER THE THIRD.



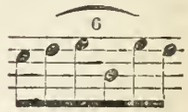


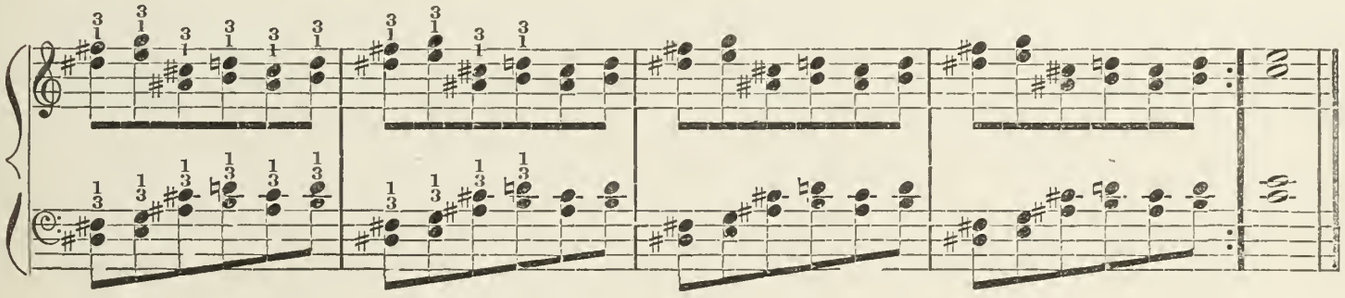
(1) Sextelet; a group of six notes.

Accent the notes in couples.

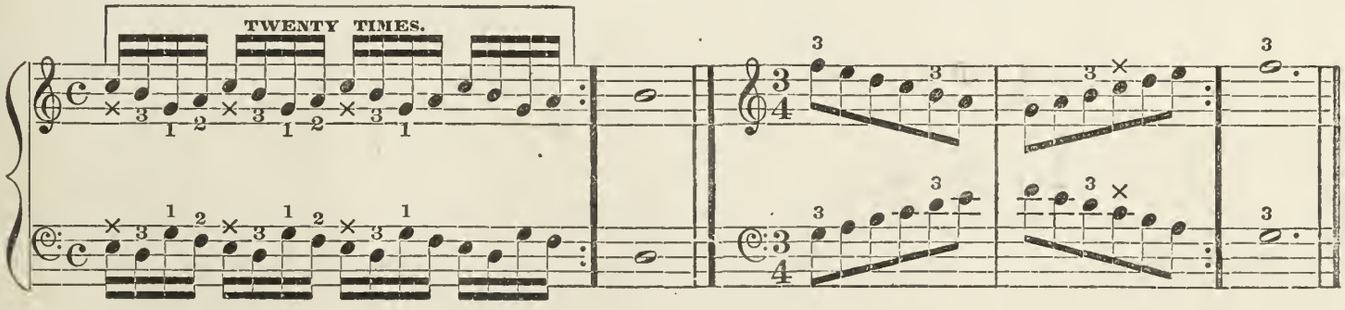


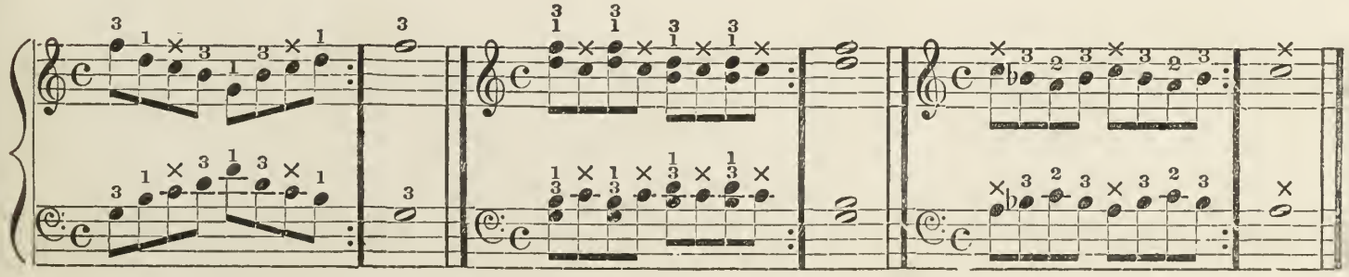
The sextelet is indicated by a figure 6 placed over or under the six notes which compose it.





TWENTY TIMES.





RECAPITULATION

OF THE

PRECEDING SIXTEEN LESSONS.

Signs used in the Recapitulation.

C Common Time.

Crotchet Rest.

Minim Rest.

Semibreve.

Minim.

Crotchet.

F Clef.

G Clef.

\# Sharp.

♮ Natural.

Slurs ⌒ or Ties.

Notes slurred and staccato alternately.

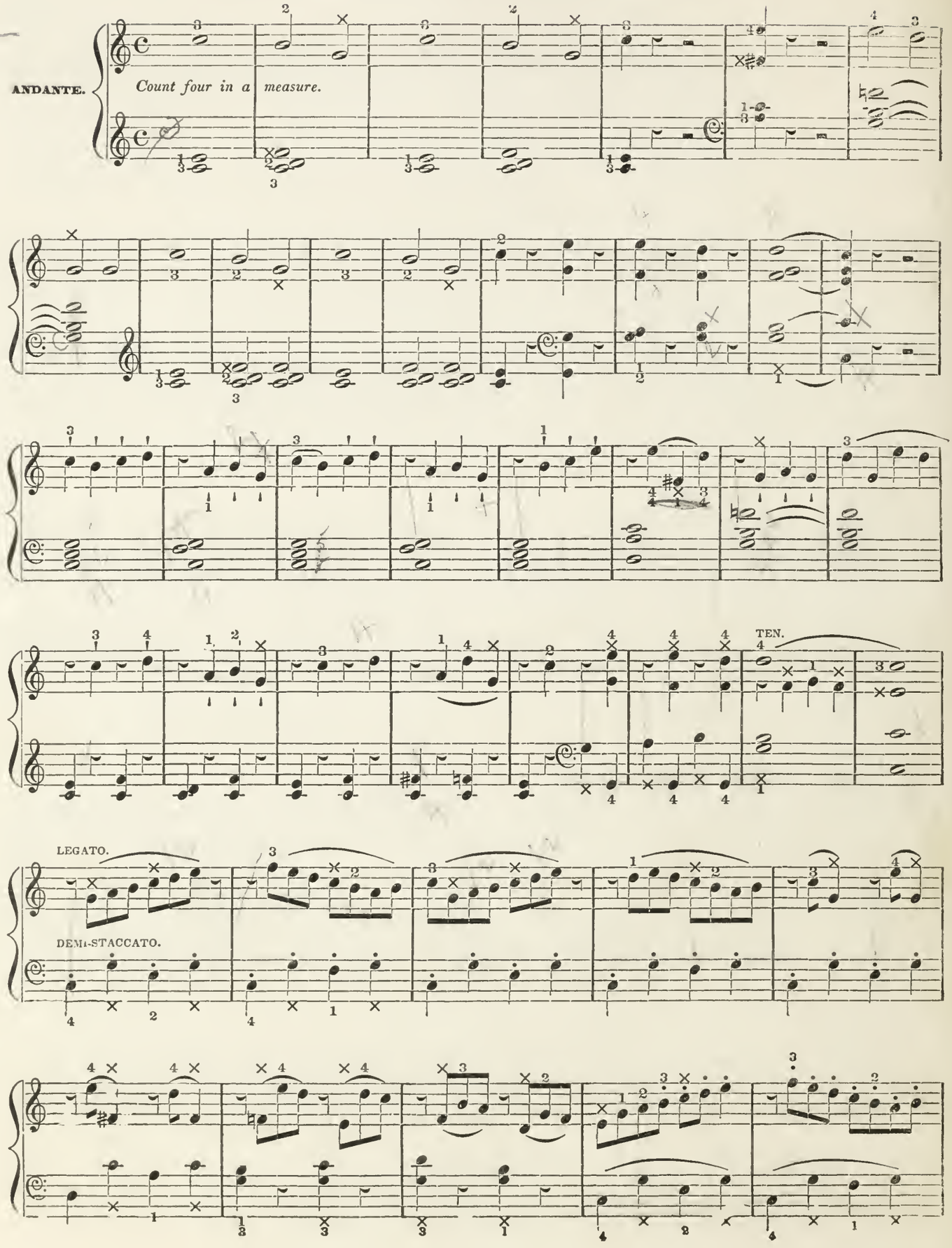
TENUTO.

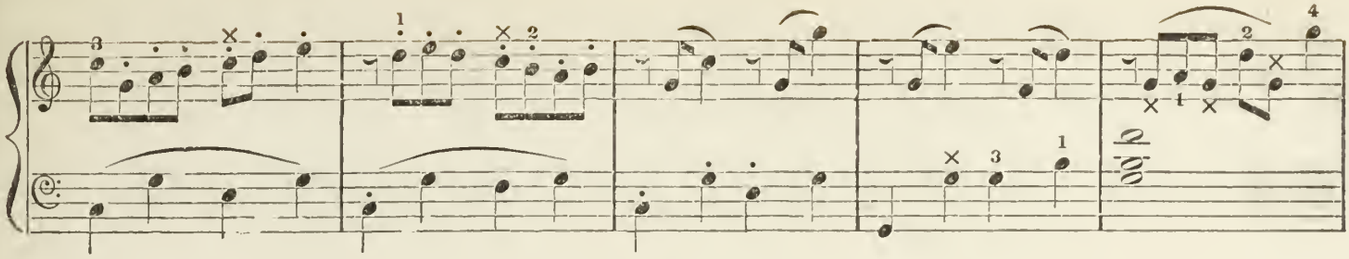
Several notes can be made with the thumb, while the hand is supported by the fourth finger.

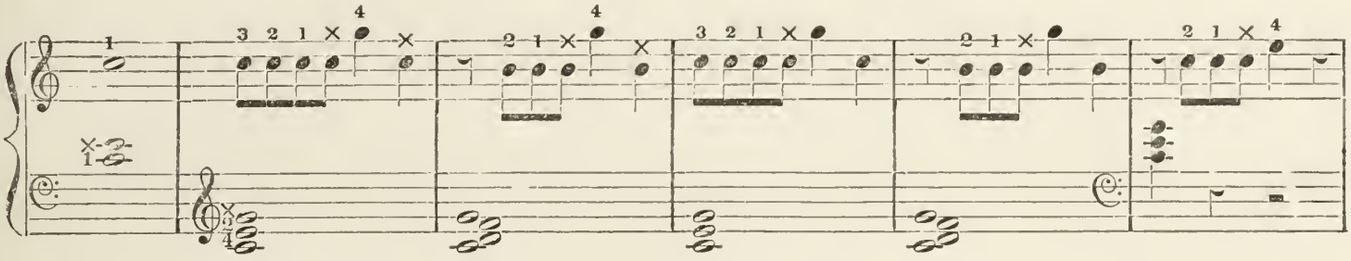
Legato.

Quaver Rest.

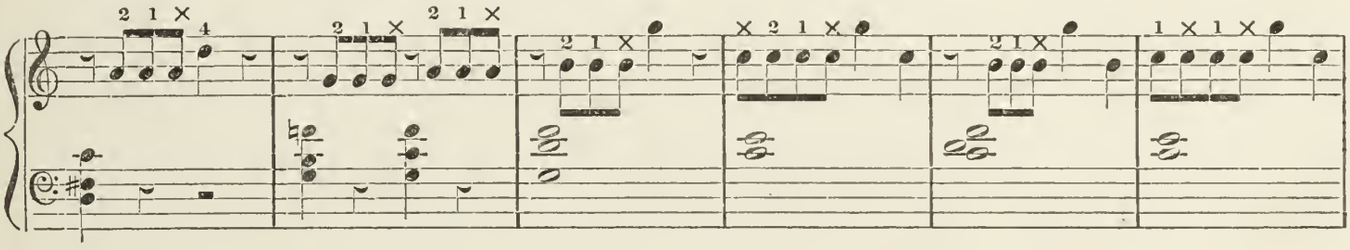
Demi-Staccato.



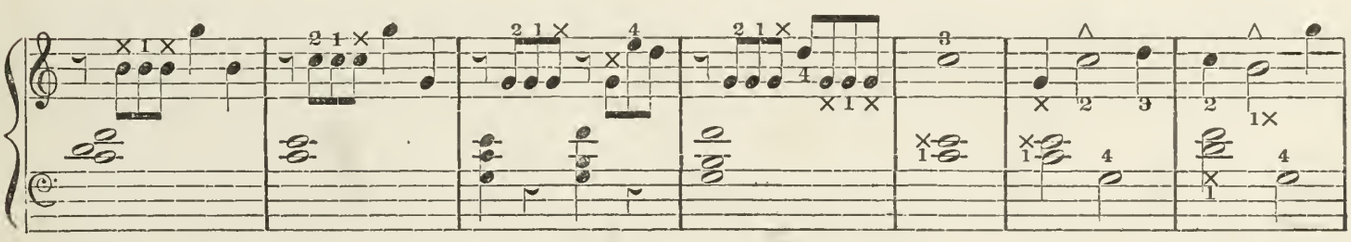




Changing fingers on the same key.

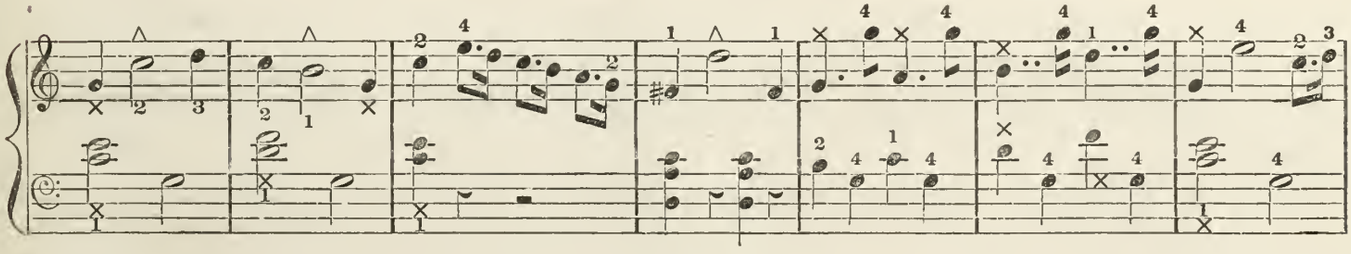


Syncopated Notes



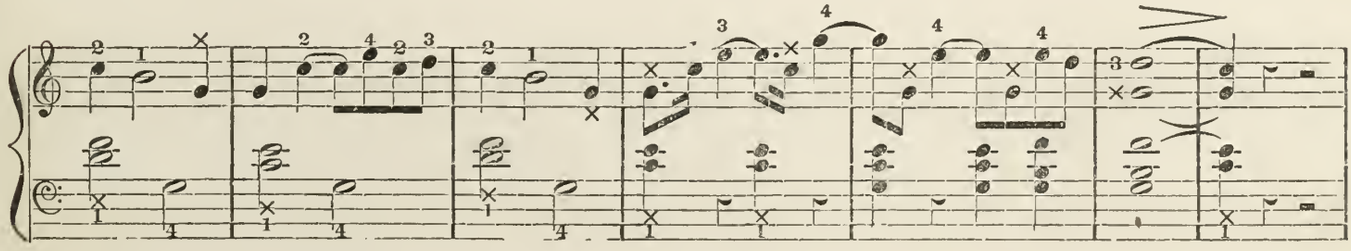
Dotted Notes.

Dot.



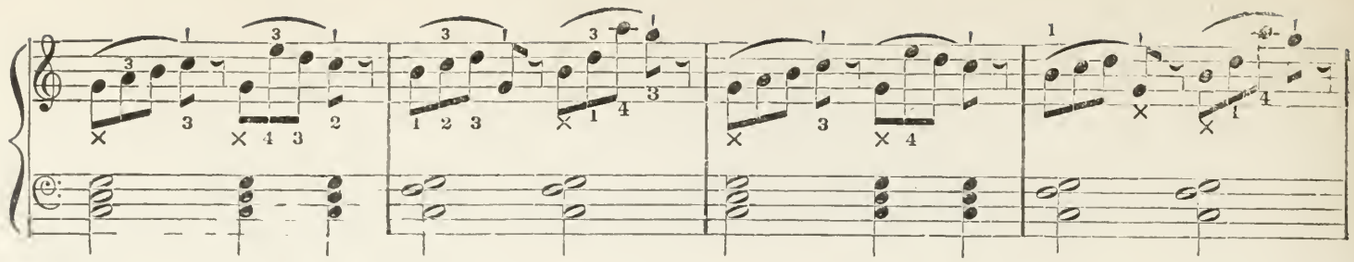
Double Dot.

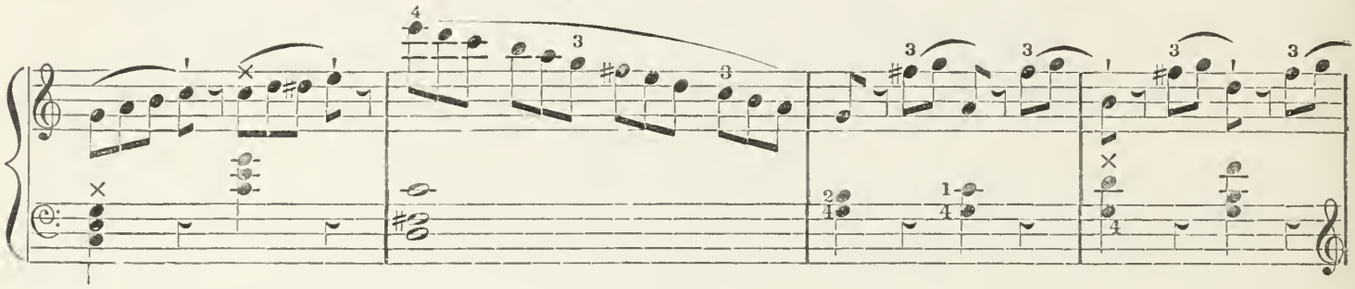
Tie over two notes on the same degree.



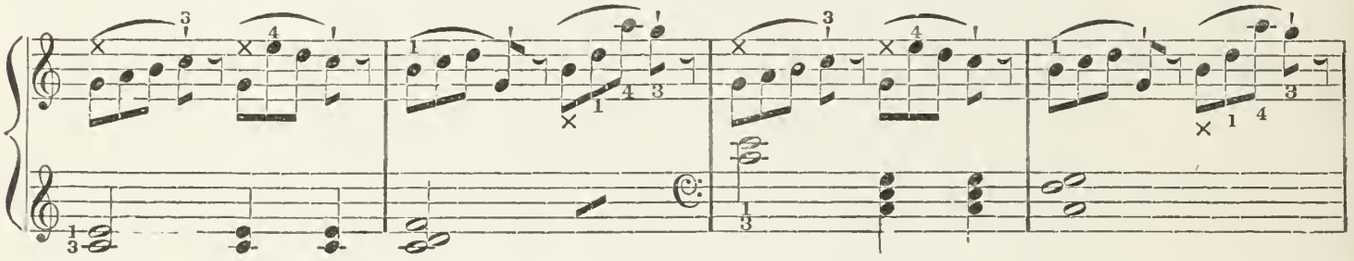
Change fingers on the same note without quitting the key

Triplets.

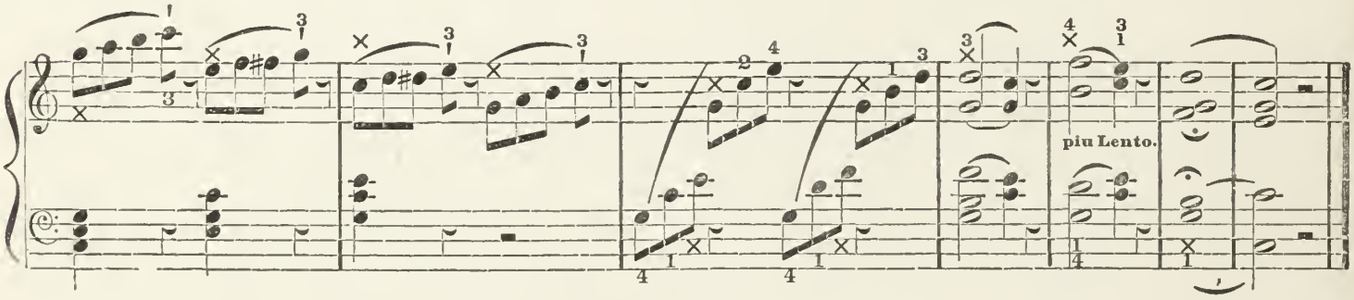




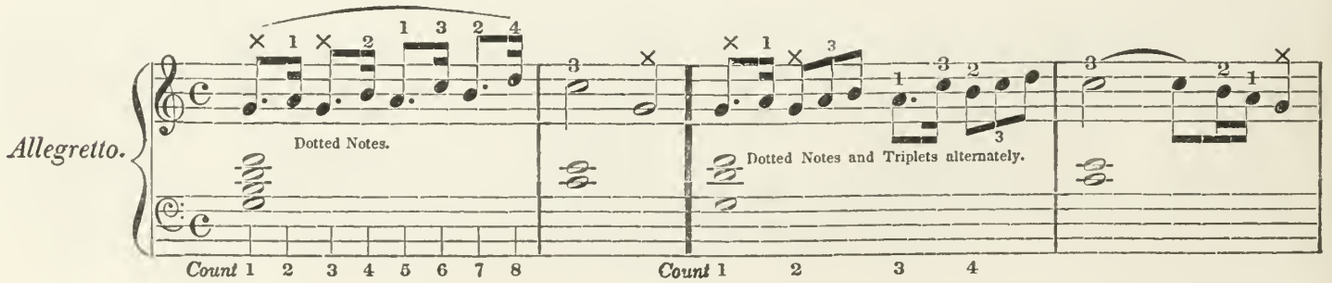
Sign of Abbreviation.



PIU LENTO; a little slower.

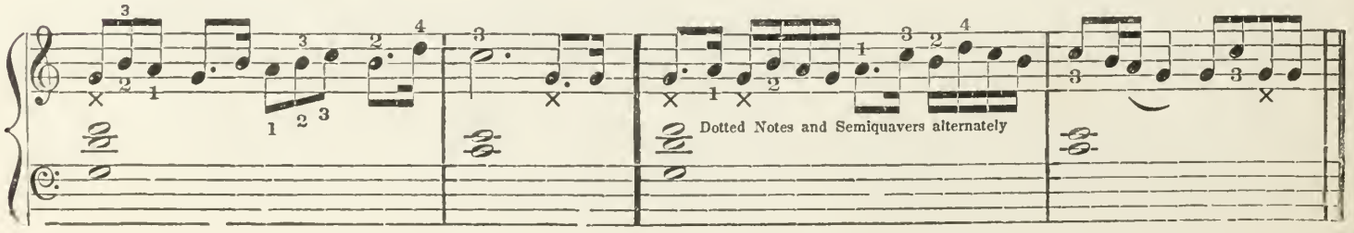


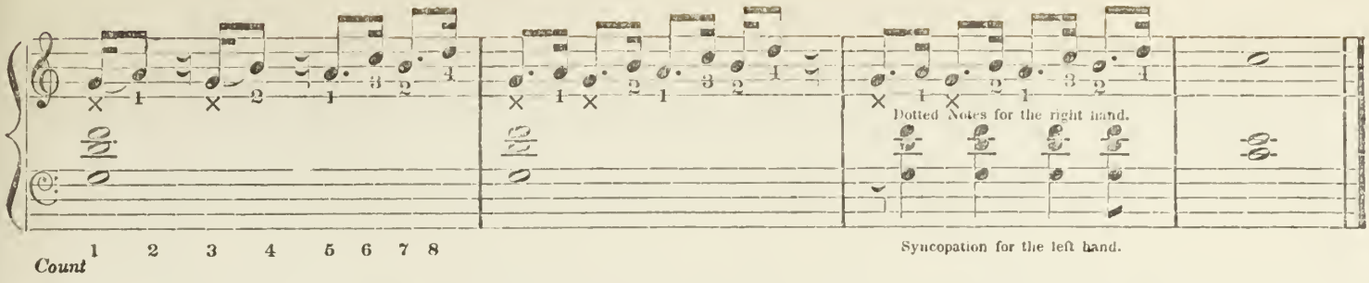
The pause 𝄐 (or organ point) is double the value of the semibreve.

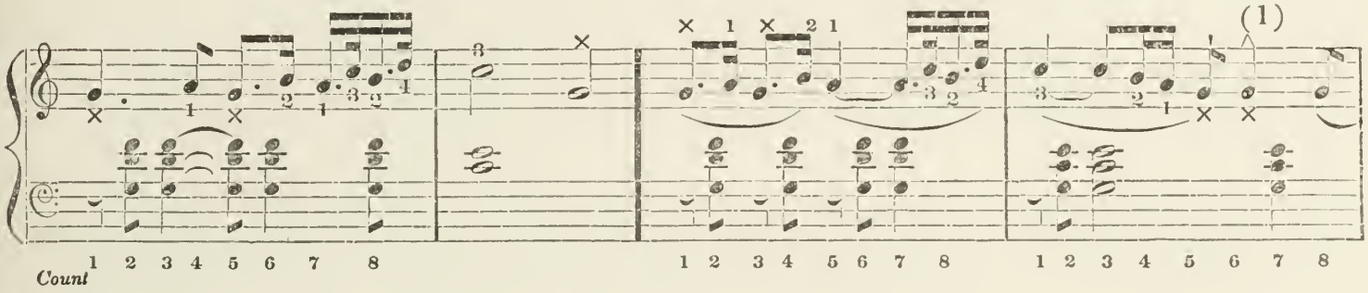


Exercise upon rhythm frequently used, principally with regard to the dot, the tie, and syncopation.

Count eight in a measure.



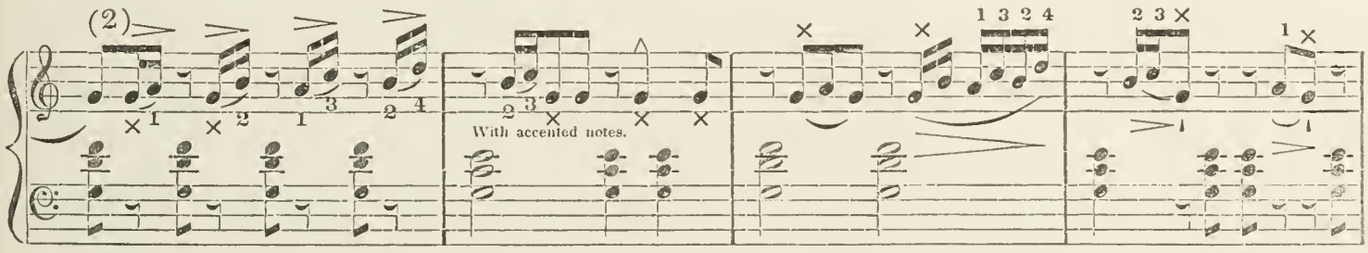




(1)

∧

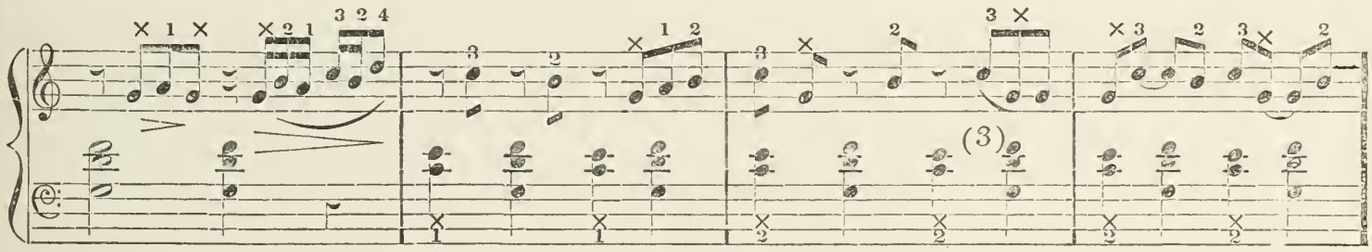
This sign signifies that the note, over which it is placed, should be accented strongly.



(2)

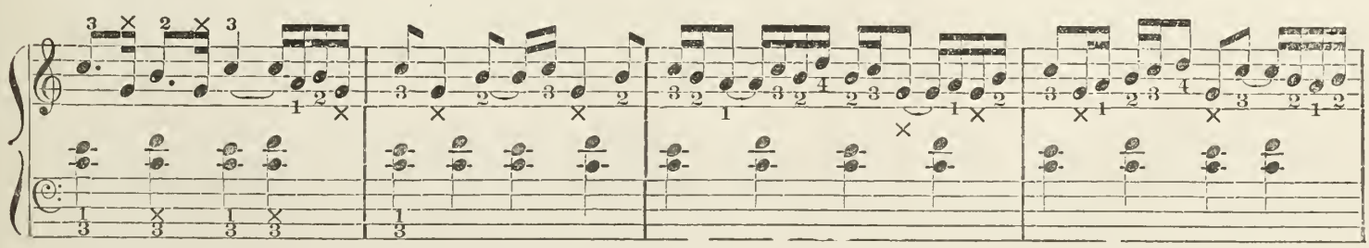
>

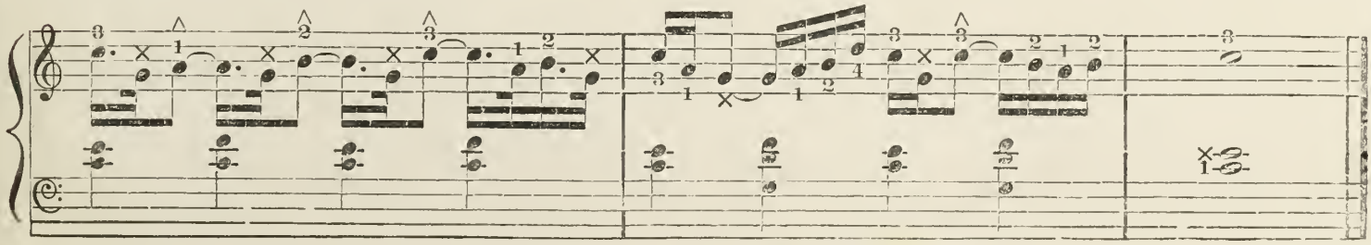
This sign indicates that the first note should be strongly accented, diminishing on the note or notes which follow



(3)

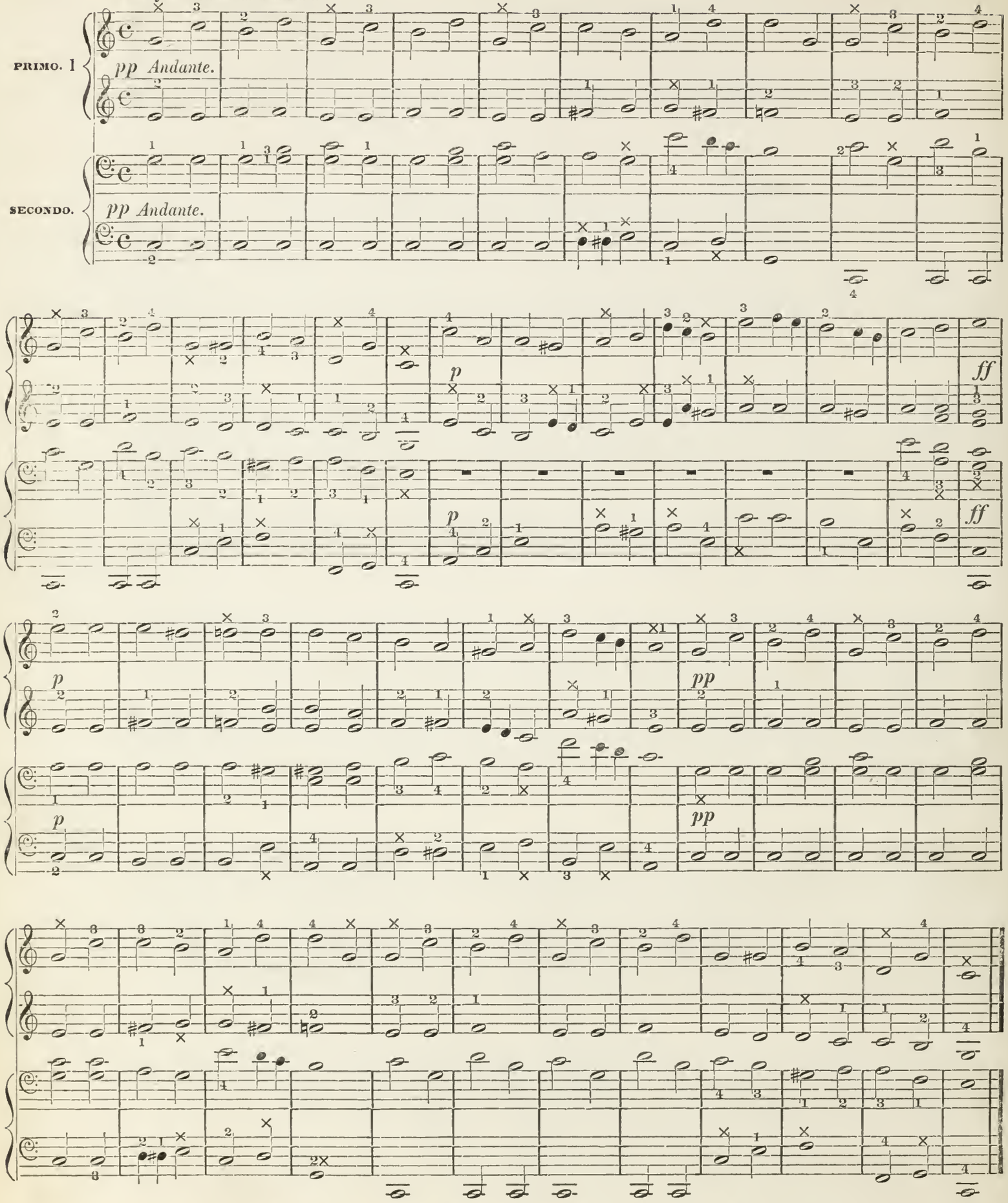
When two notes are slurr'd, the first should be accented, the second unaccented.



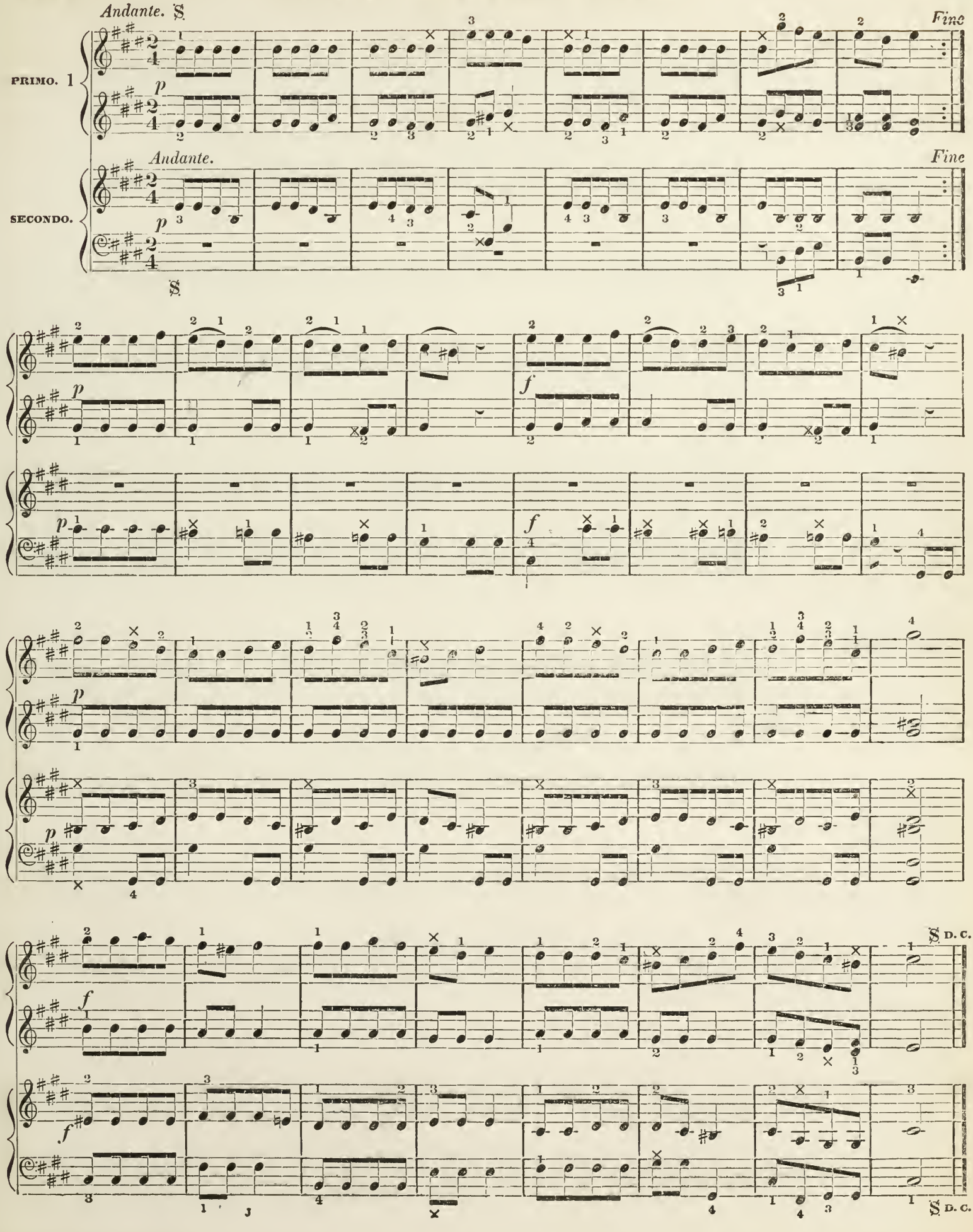


No. 1. MELODY FOR FOUR HANDS.

Count four crotchets in a measure.



NOTE. — When possible, let these little melodies be played by two pupils, (counting the time aloud.)

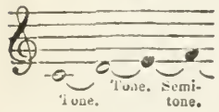

Andante.
Fine
PRIMO. 1
SECONDO.
Andante.
Fine
D. C.
D. C.

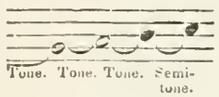
LESSON XVII.

THE SCALE.

The scale is composed of five tones and two semitones

Scale in C Natural.





Major Mode.

The first note in the scale is called the *tonic;*

The second, *supertonic*—second;

The third, *mediant*—third;

The fourth, *subdominant*—fourth;

The fifth, *dominant*—fifth;

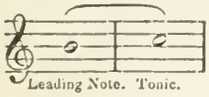
The sixth, *submediant* or *superdominant*—sixth.

The seventh is called the *leading note*—seventh.

The seventh degree is always found a semitone from the key note or tonic.

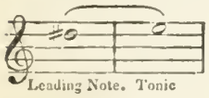
Key of C♮.

The leading note in the key of C is B natural.

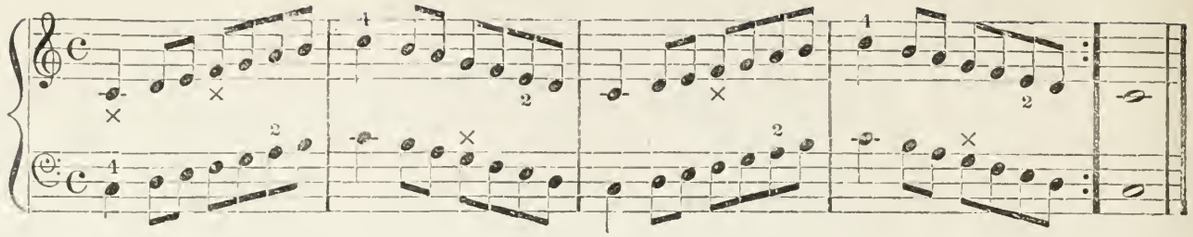


Key of E. ♯♯♯

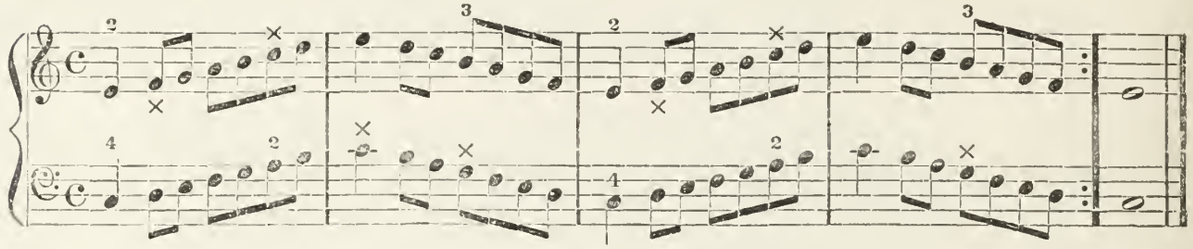
The leading note to E is D♯.



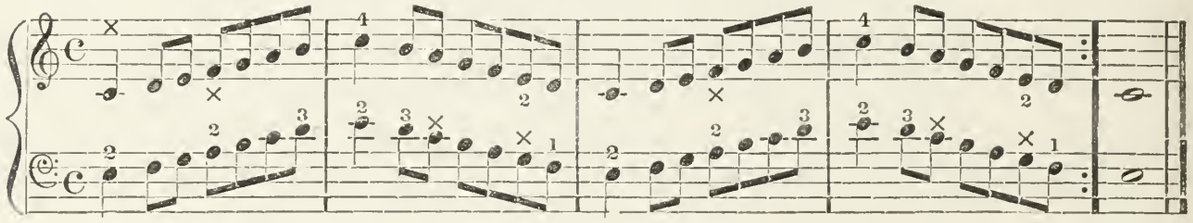
SCALE OF C MAJOR.



SCALE IN TENTHS.

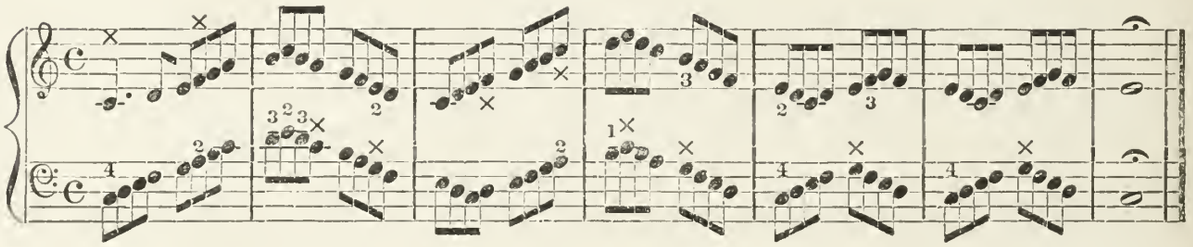


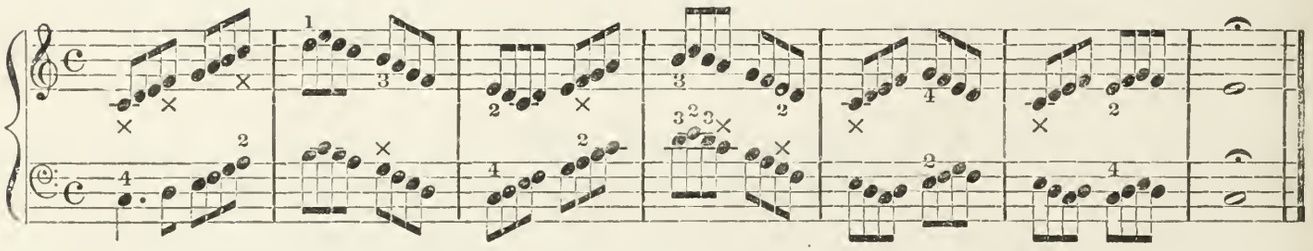
SCALE IN SIXTHS.

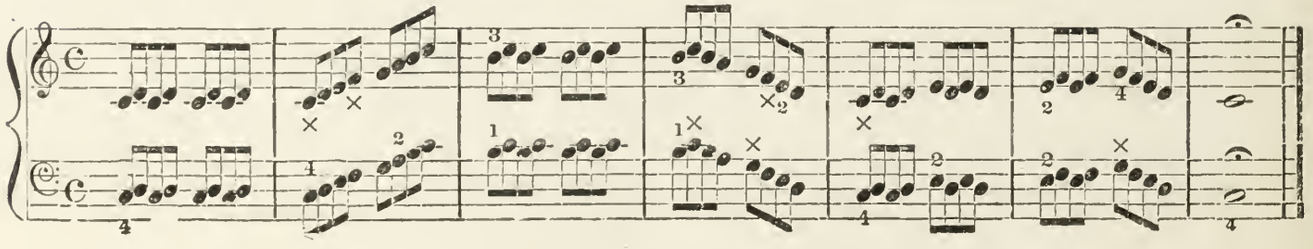


EXERCISE ON THE SCALE.

KEY OF C.







EXERCISE INTRODUCING THE SEMIQUAVER REST.

Allegro.

EXERCISE ON RHYTHM.

(1)

Count eight quavers in a measure.

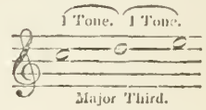
(2)

Lento.

Two notes slurred and two staccato.

Major Mode.

The major mode is that in which the third note of the scale forms a major third with the tonic



The semiquaver rest is equal in value to the note.

(1)

Semiquaver Rest.

Semiquaver.

A semibreve is equal to sixteen semiquavers.

Semibreve.

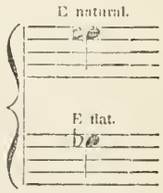
Semiquavers.

(2)

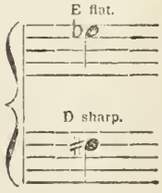
Flat.

♭

A flat placed before a note lowers it one semitone



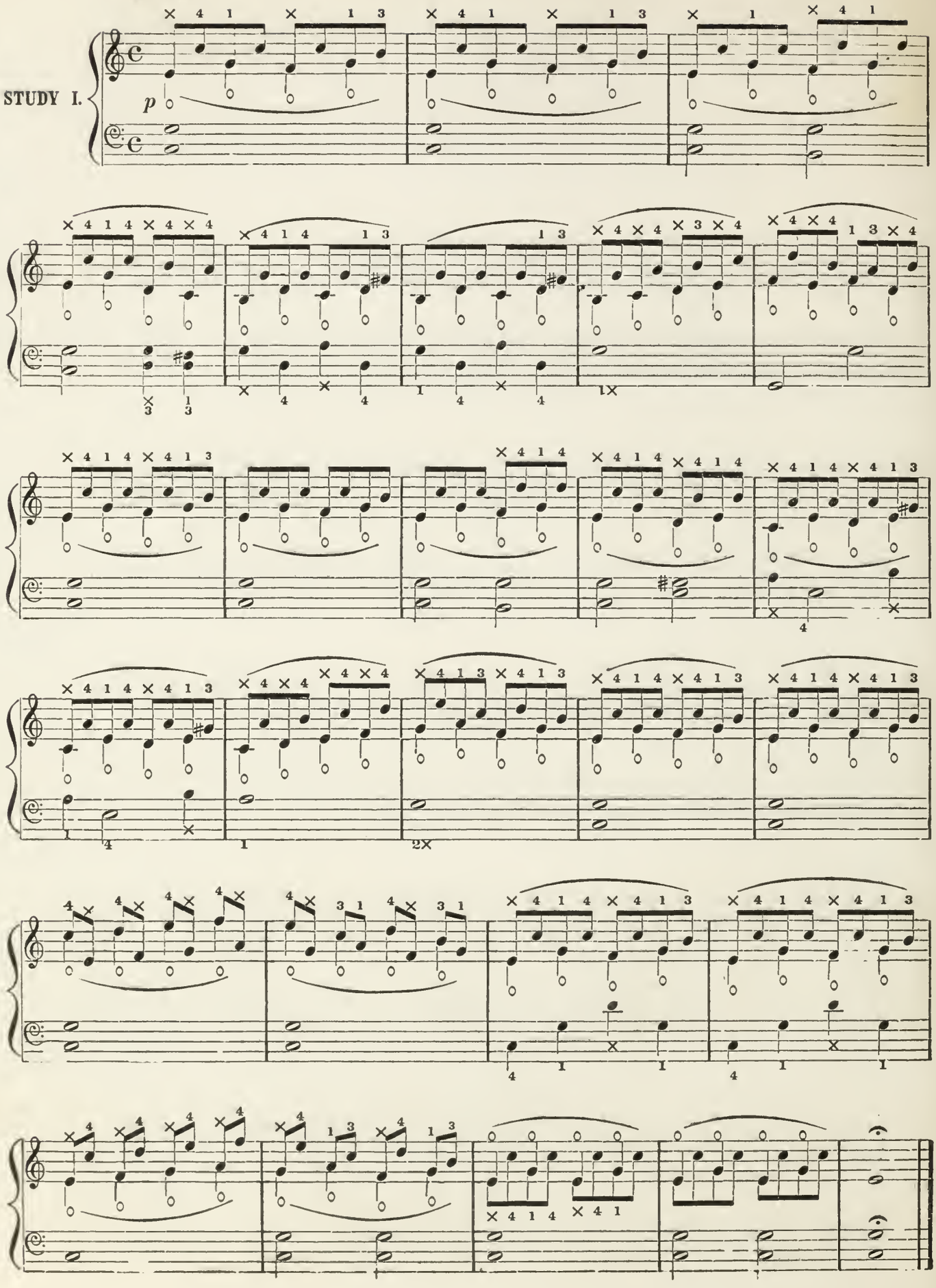
E flat is the same as D sharp on the key-board.



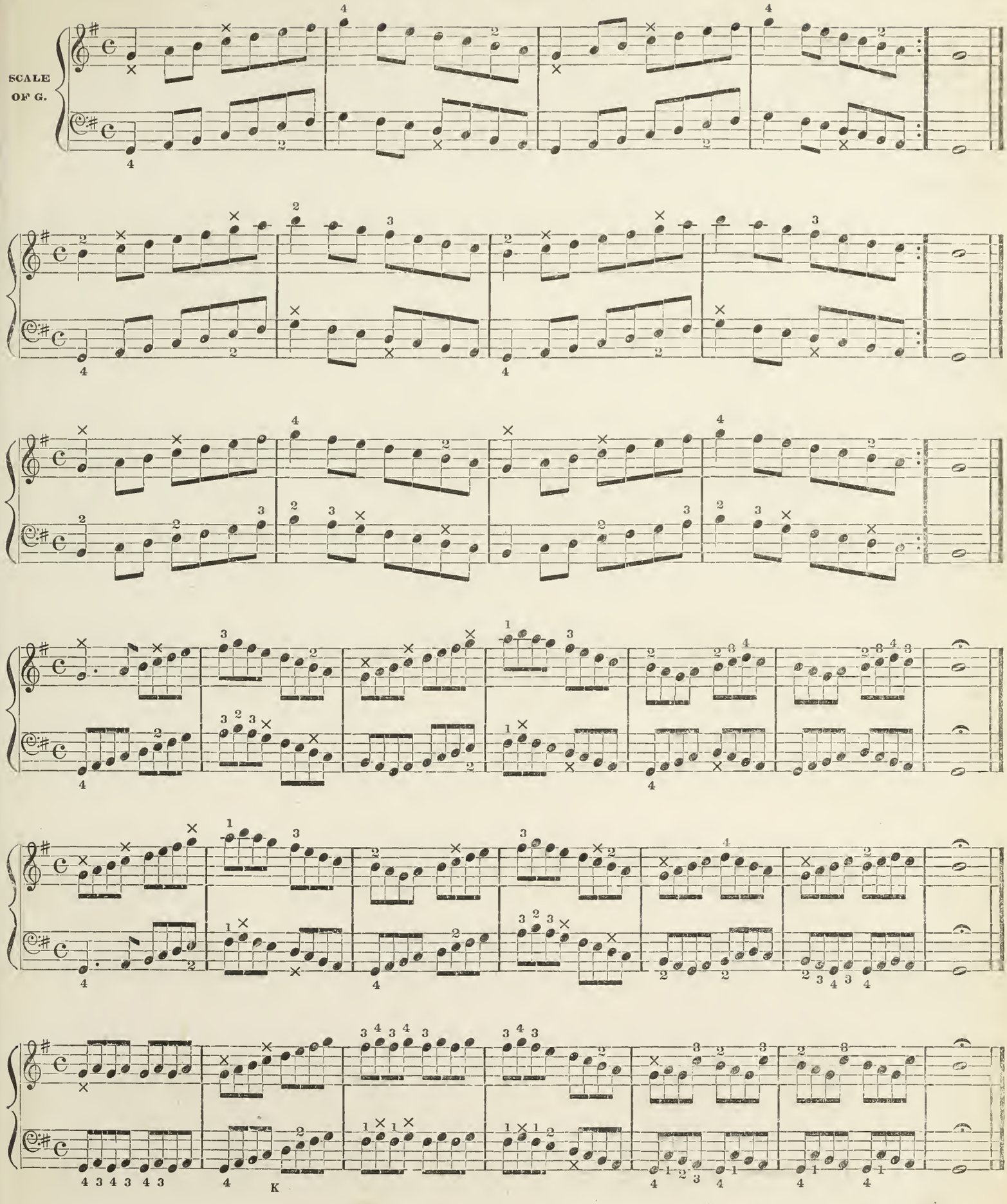
Andante.

Practise this study slowly, and in the legato style, giving a slight accent to the notes forming the melody, which are marked by this sign: ○

STUDY I.



LESSON XVIII.



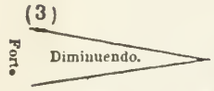
p

(1) Abbreviation of *piano*, (soft.)

f

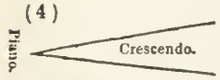
(2) Abbreviation of *forte*, (loud.)

(3)



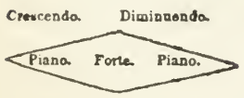
This sign indicates a gradual diminution of tone, commencing with *forte*, and ending *piano*, at the termination of the angle.

(4)



The same sign, reversed, signifies a gradual increase of tone, from *piano* to *forte*.

(5) This sign signifies the union of the two effects:—



(6) This sign, placed over or under a note, signifies that it should be struck with sudden force

Andante.

EXERCISE IN DOTTED NOTES.

(1) *p*

(2) *f*

p

(3)

(4)

Andante.

STUDY II.

p

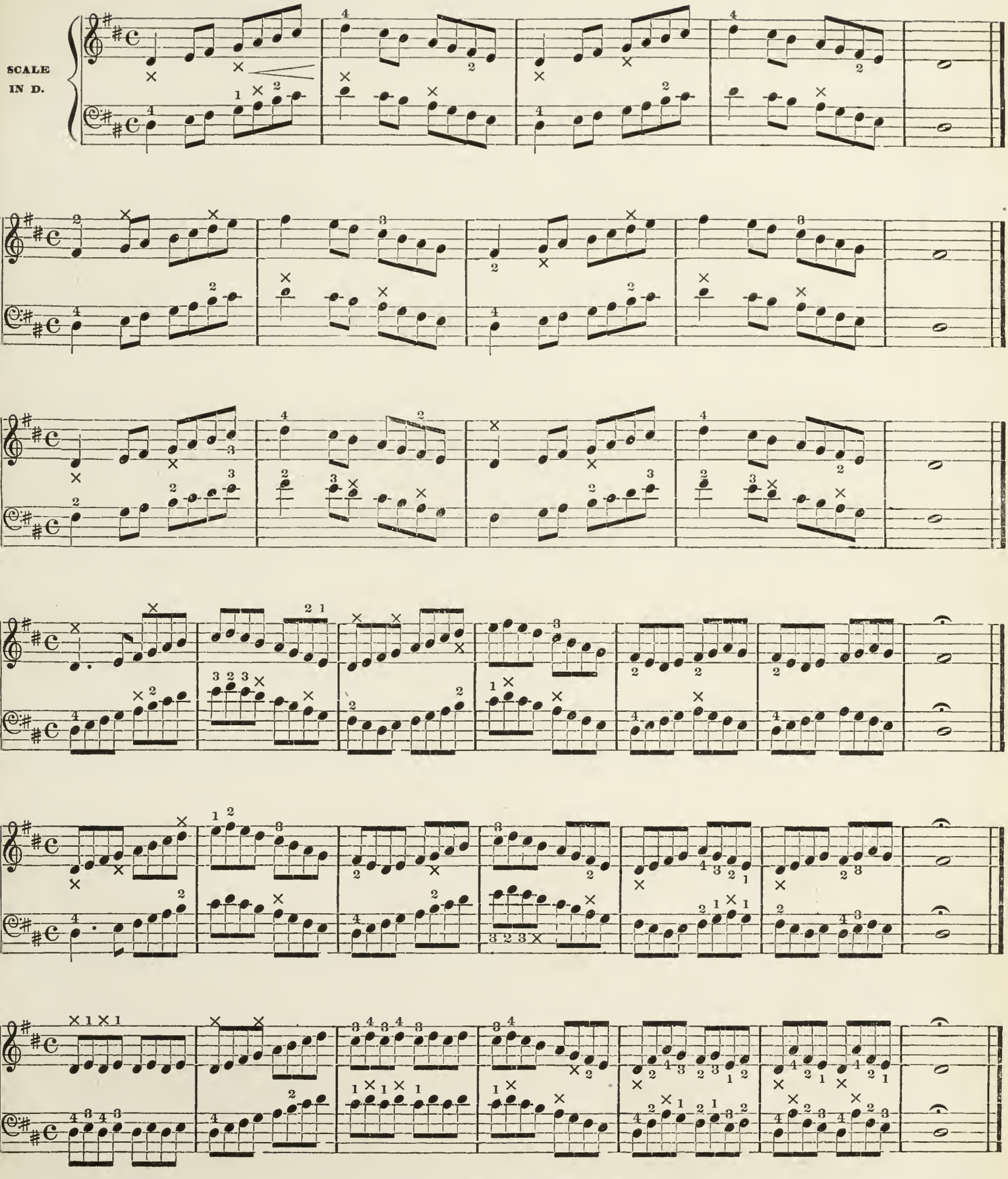
f

(5)

(6)

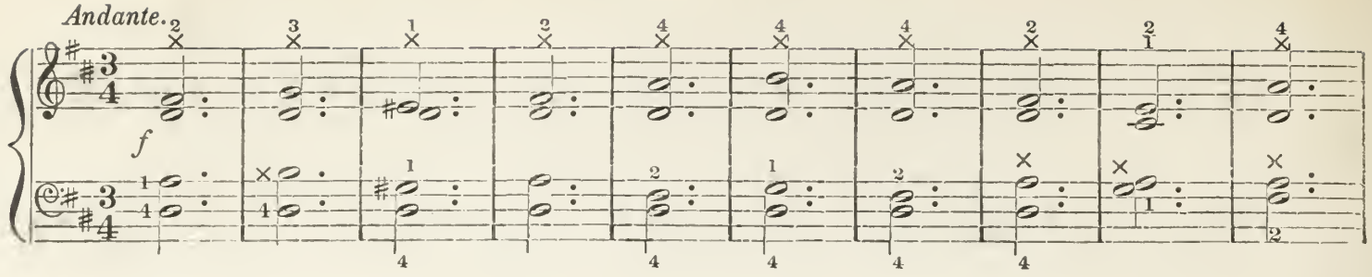
f

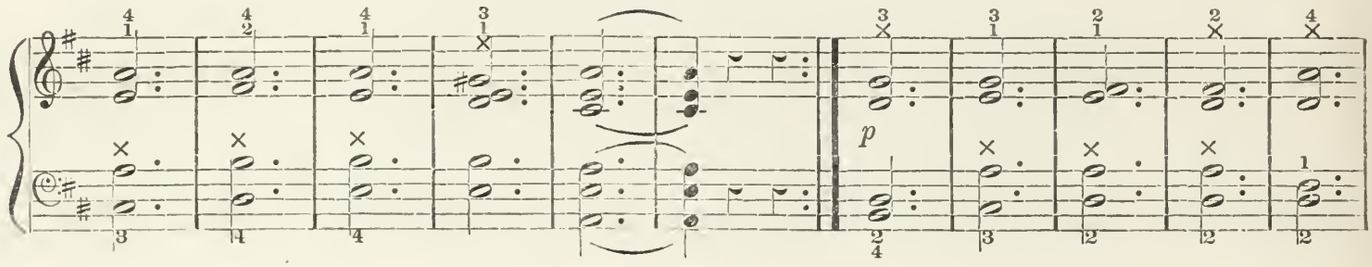
LESSON XIX.

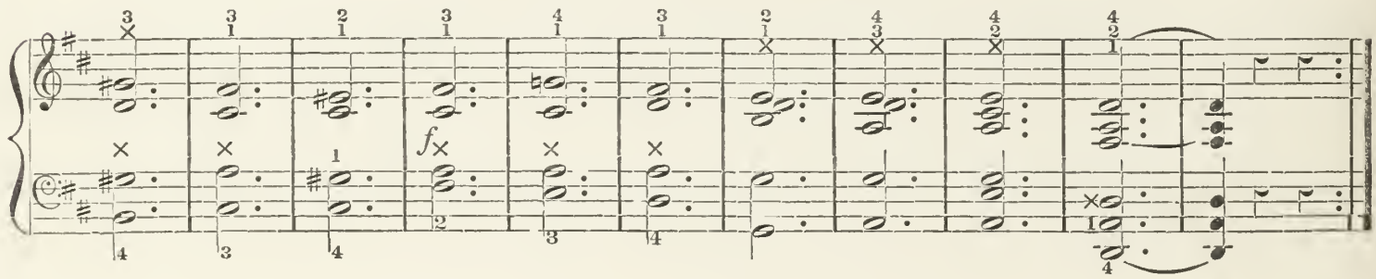


EXERCISE IN CHORDS.

Andante.

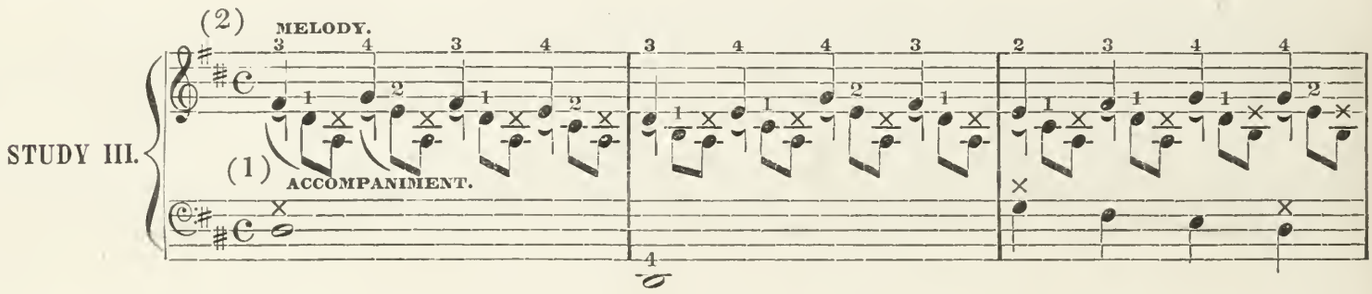




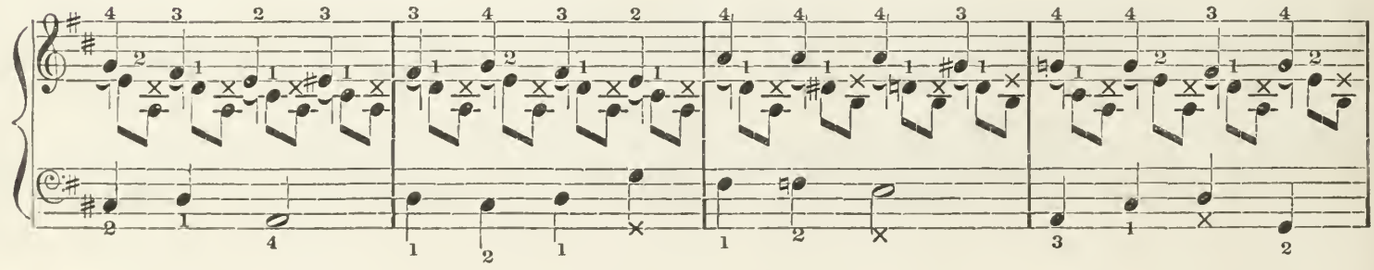


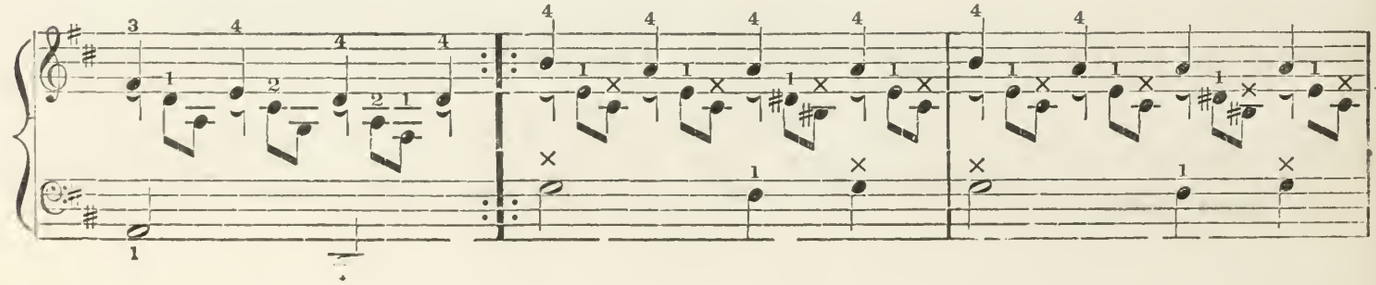
(1) Exercise with the melody for the third and fourth fingers, and an accompaniment for the other fingers.

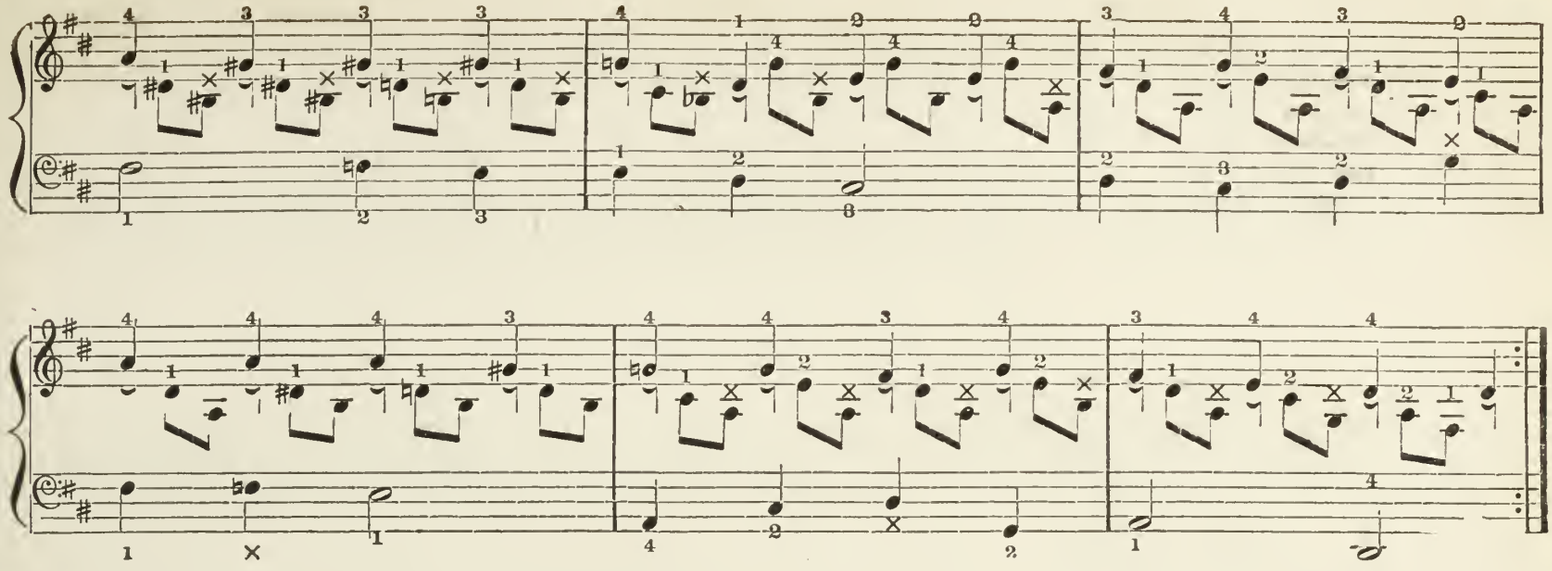
STUDY III.



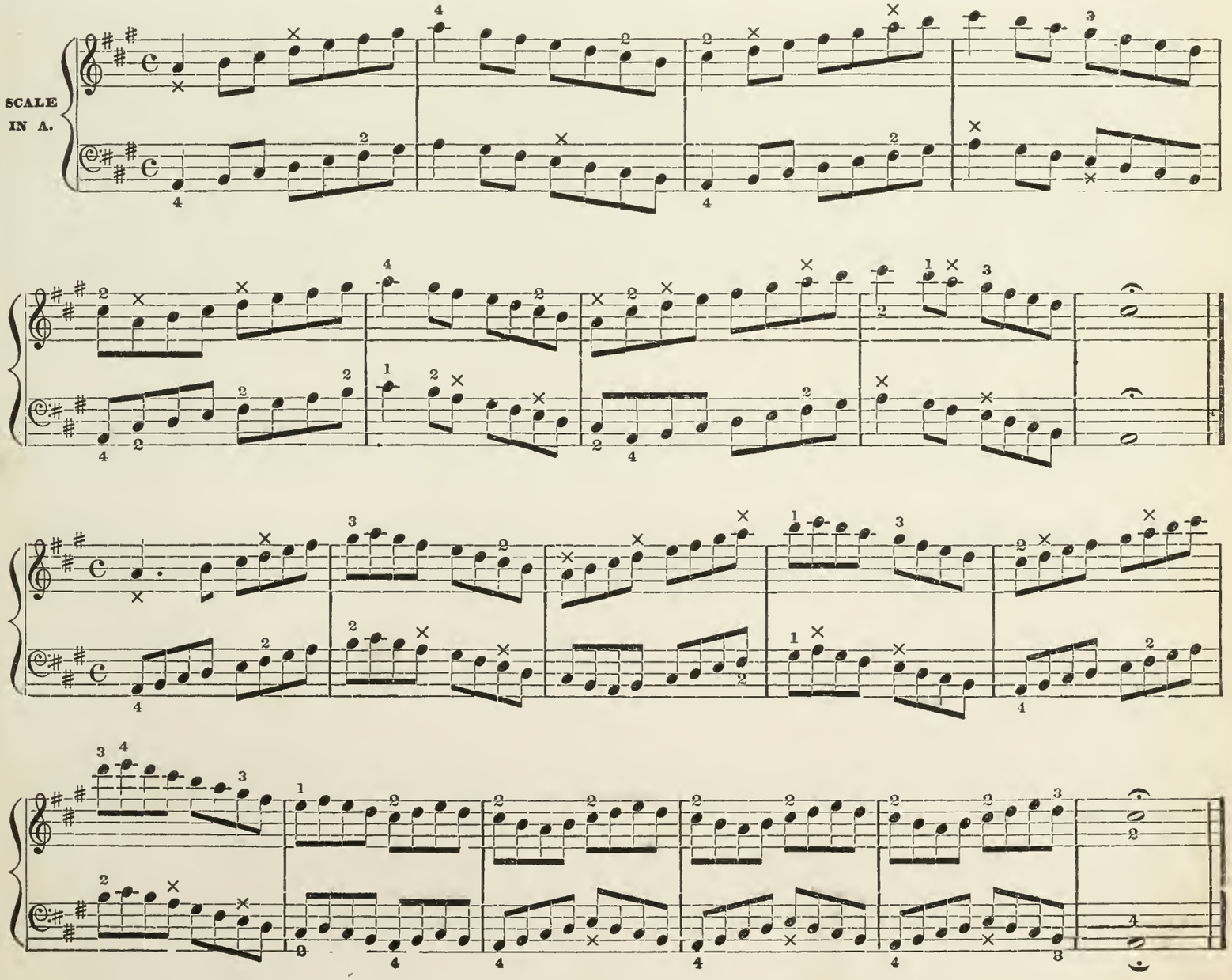
(2) Accent the notes of the melody, giving them their full value, taking care that the accompaniment does not predominate.

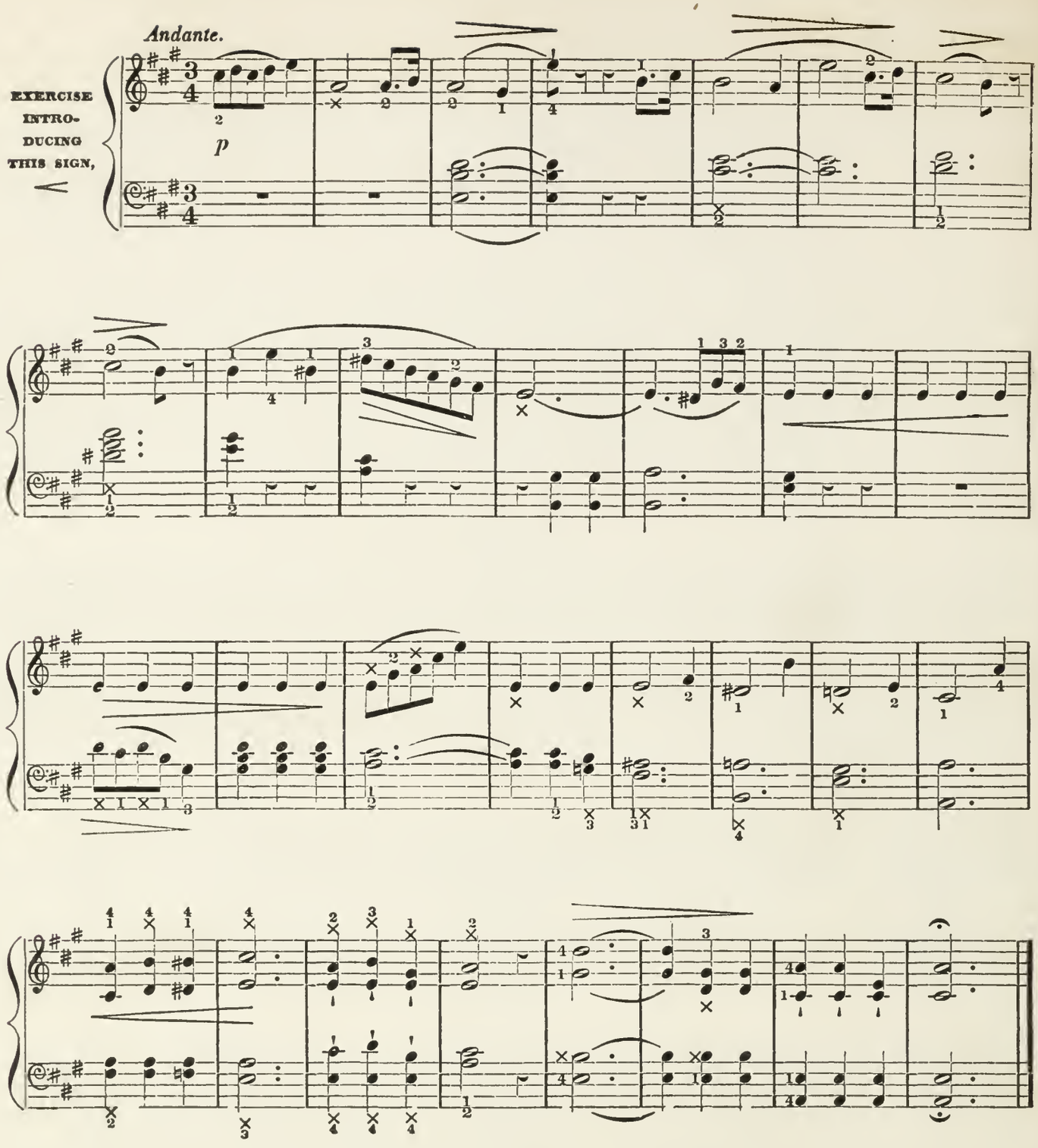






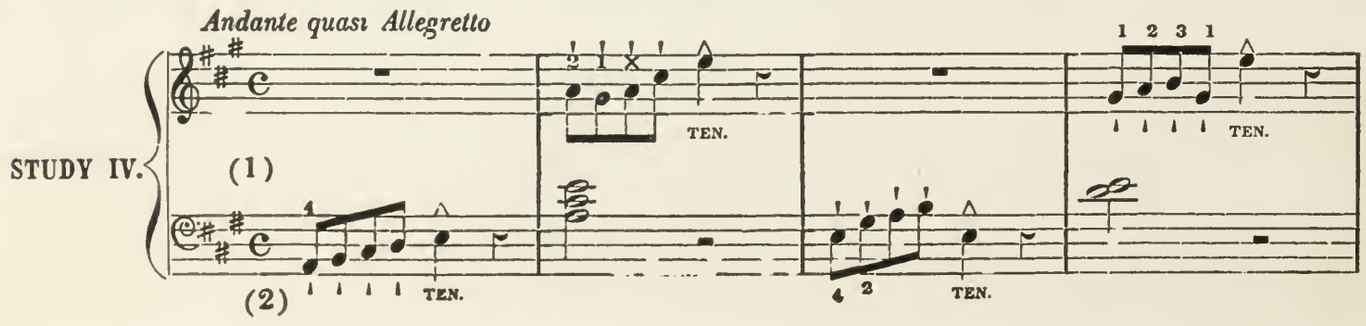
LESSON XX.

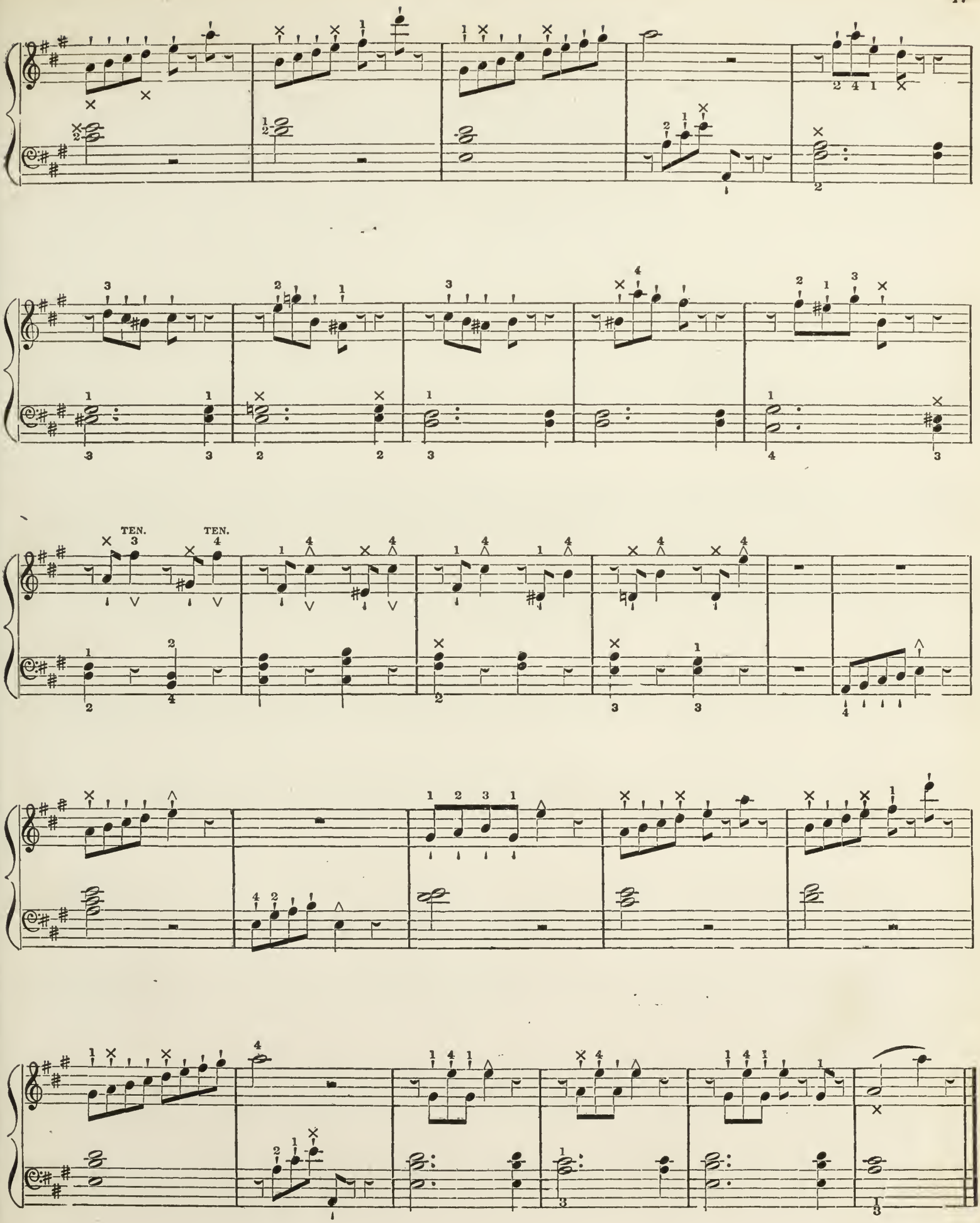




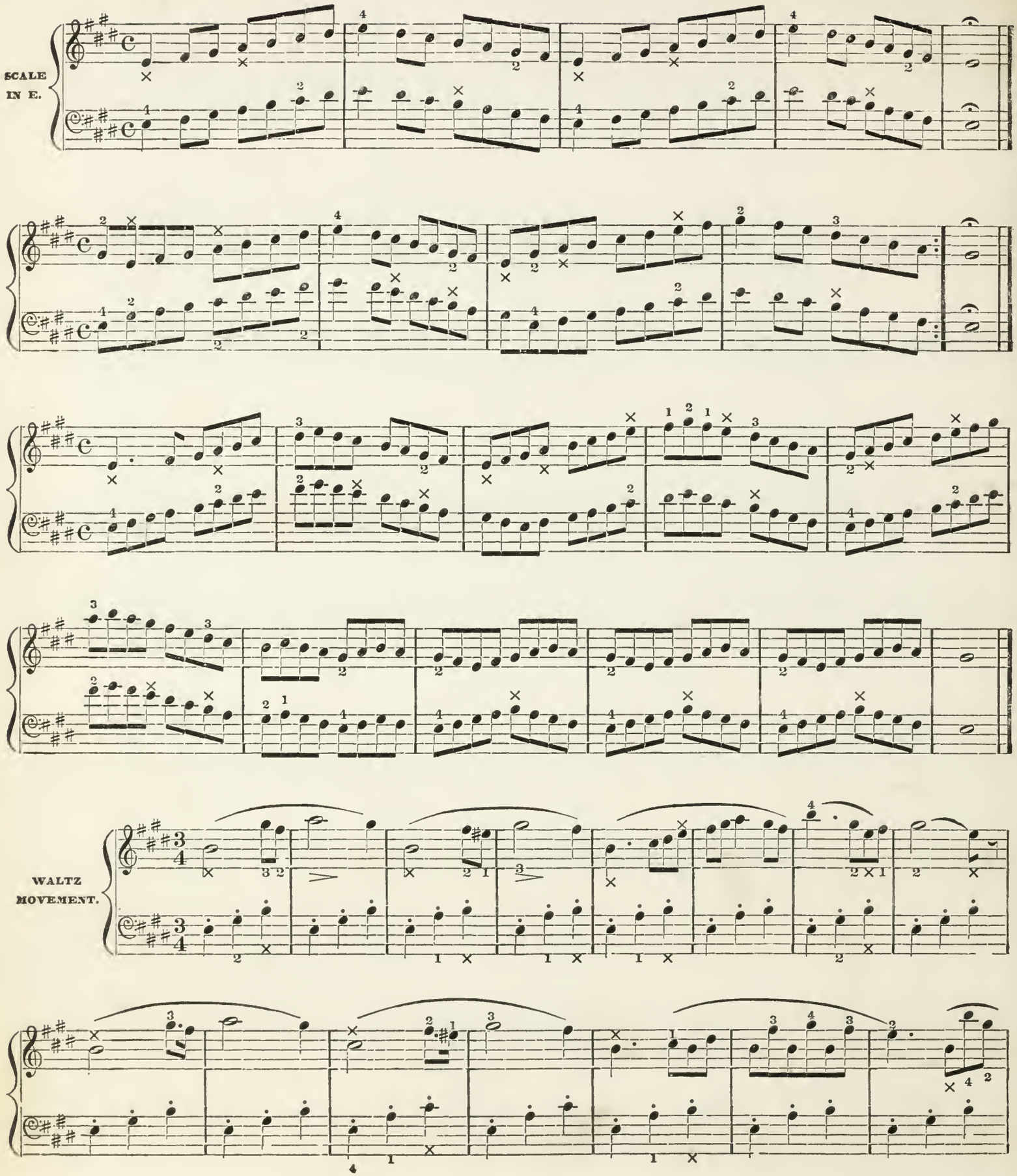
(1) Exercise in staccato notes for both hands.

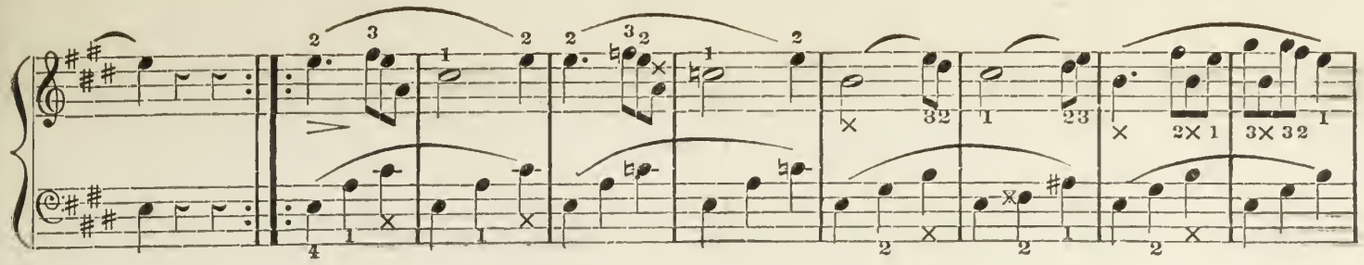
(2) When this sign ∧ is placed over or under a note, it signifies that it should be struck forcibly, without moving the arm.

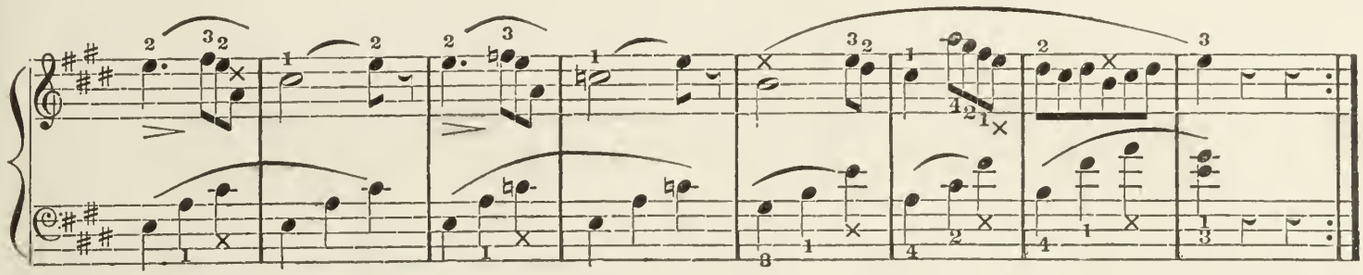



TEN.
TEN.

LESSON XXI.



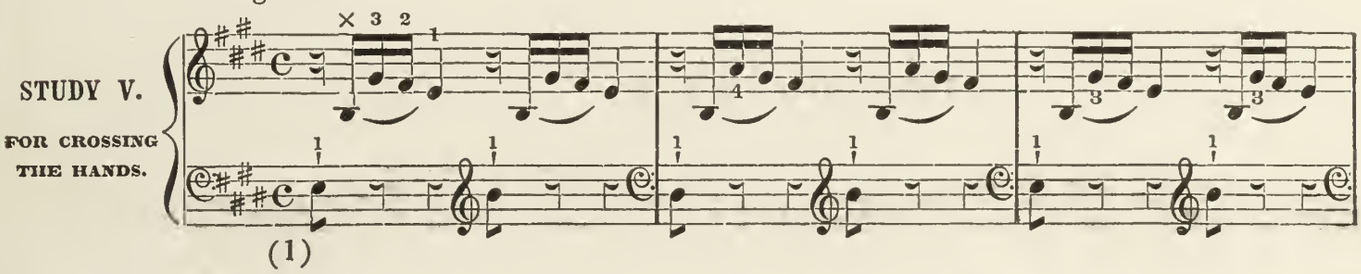




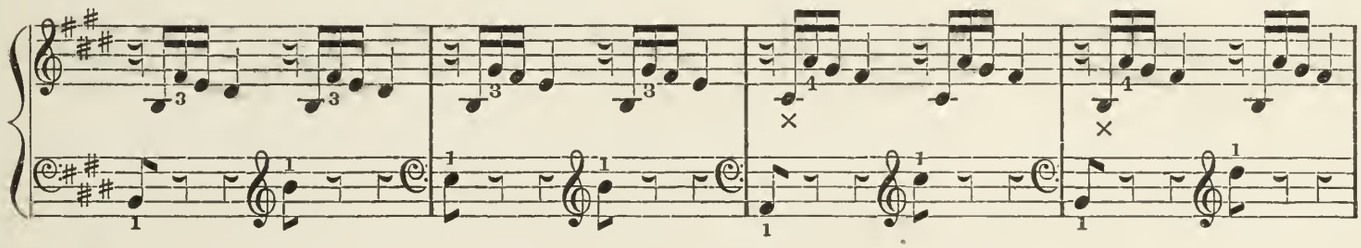
Allegretto.

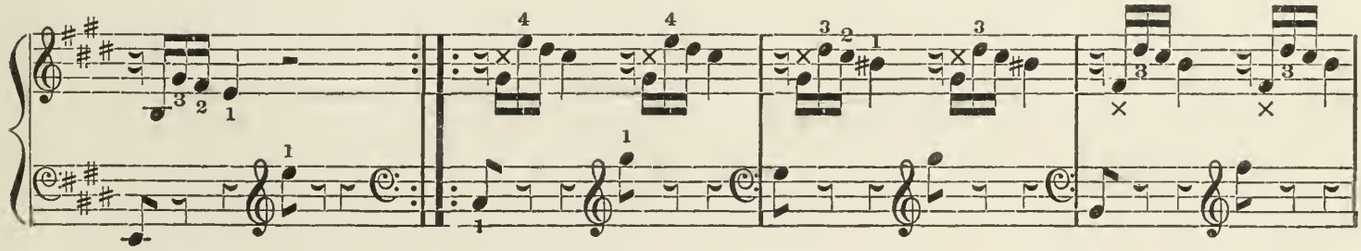
STUDY V.

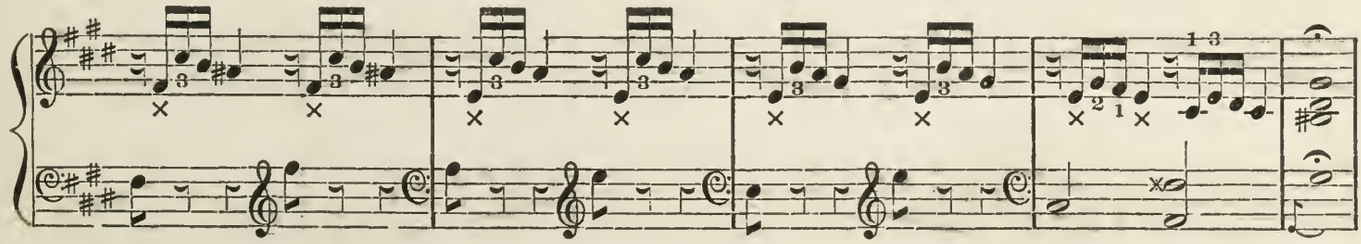
FOR CROSSING THE HANDS.



(1)

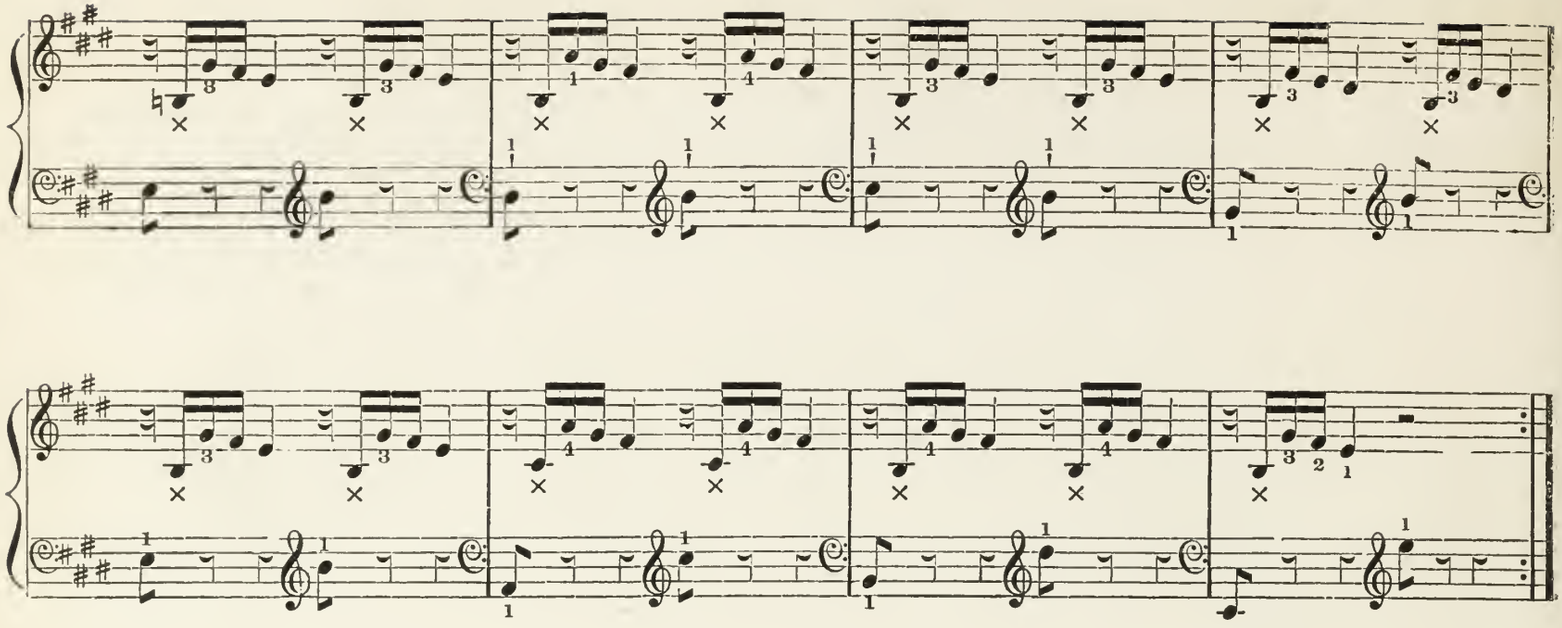




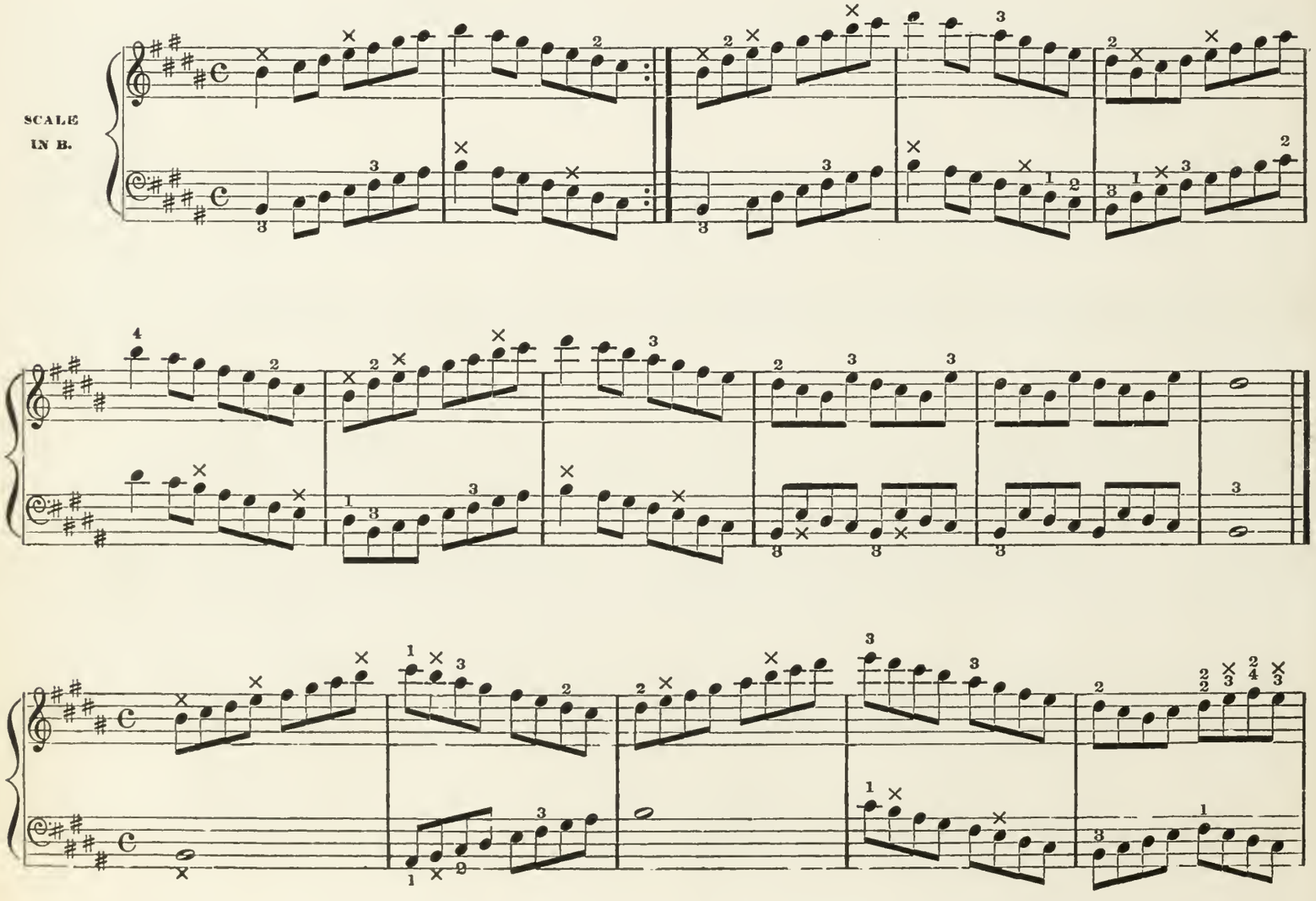


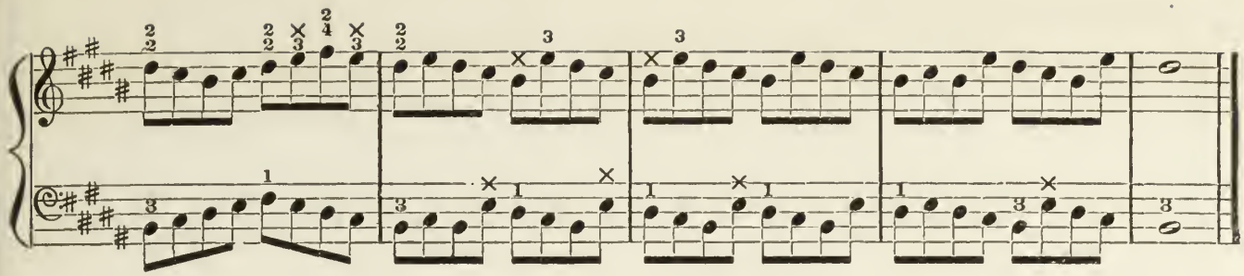
M

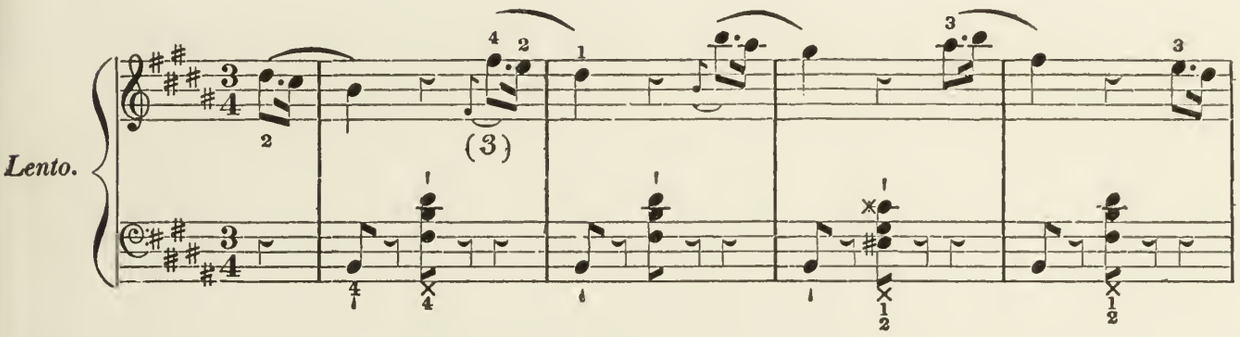
(1) Play the left-hand notes slightly staccato, and be careful not to derange the position ot the right hand.

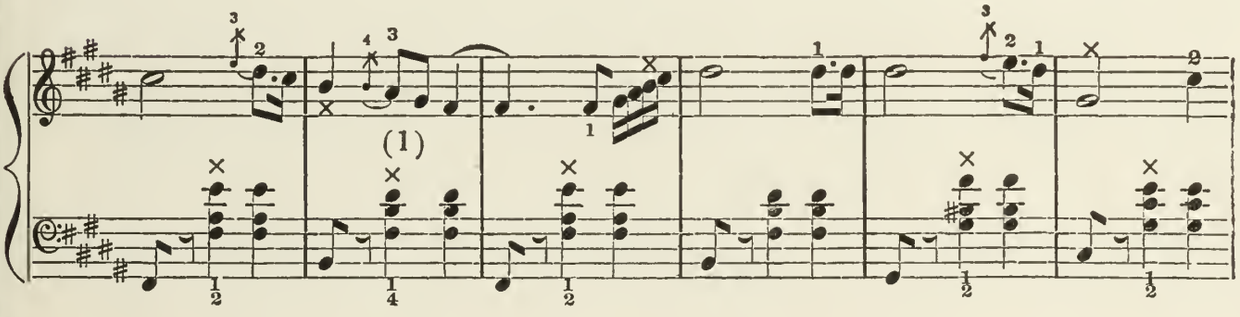


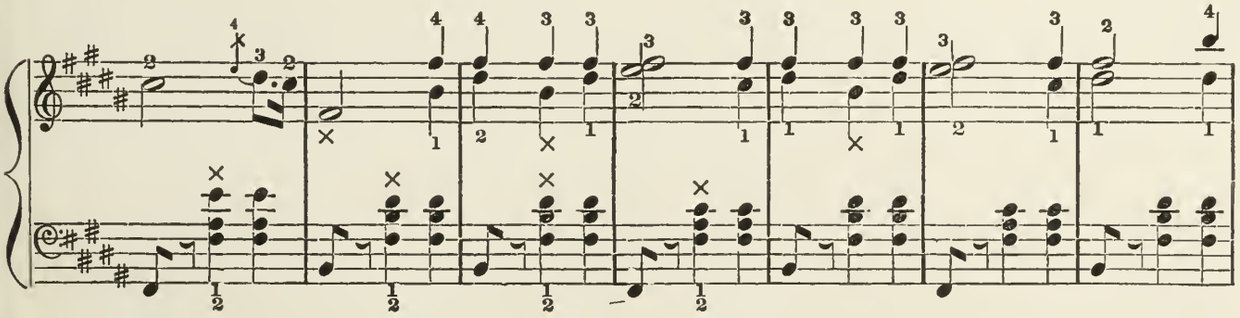
LESSON XXII.

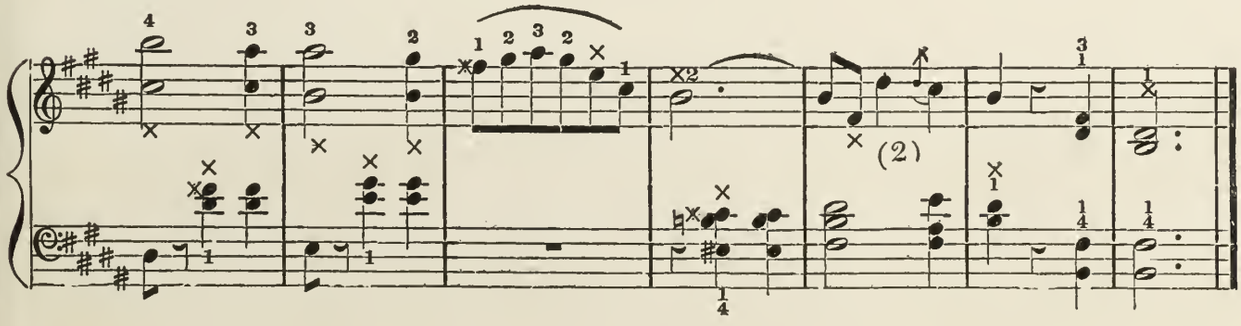




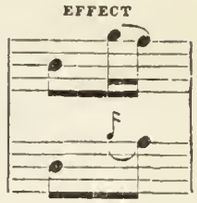






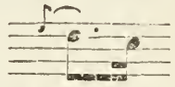


Appoggiatura.



Appoggiatura; an Italian word, which signifies, *to support.*

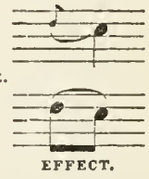
Appoggiatura, or Grace Note.



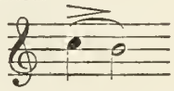
(1) When a small line is drawn across the appoggiatura, it should be executed with rapidity.

The appoggiatura borrows half the value of the following note.

(2) EXAMPLE.



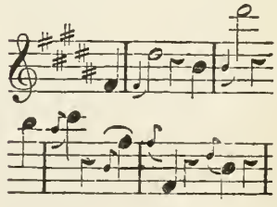
The note which follows the appoggiatura should be unaccented.



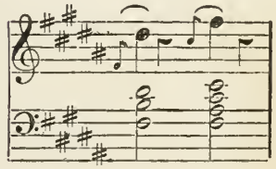
Portamento.

(3)

The portamento differs from the appoggiatura, inasmuch as it always commences on a more distant interval.



In the portamento, the small note always forms part of the chord which accompanies the note itself.



The portamento is of one half the value of the note itself.

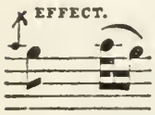
Allegretto quasi Andante.

(1) Exercise on the appoggiatura for both hands.

STUDY VI.

The Short Appoggiatura.

EFFECT.

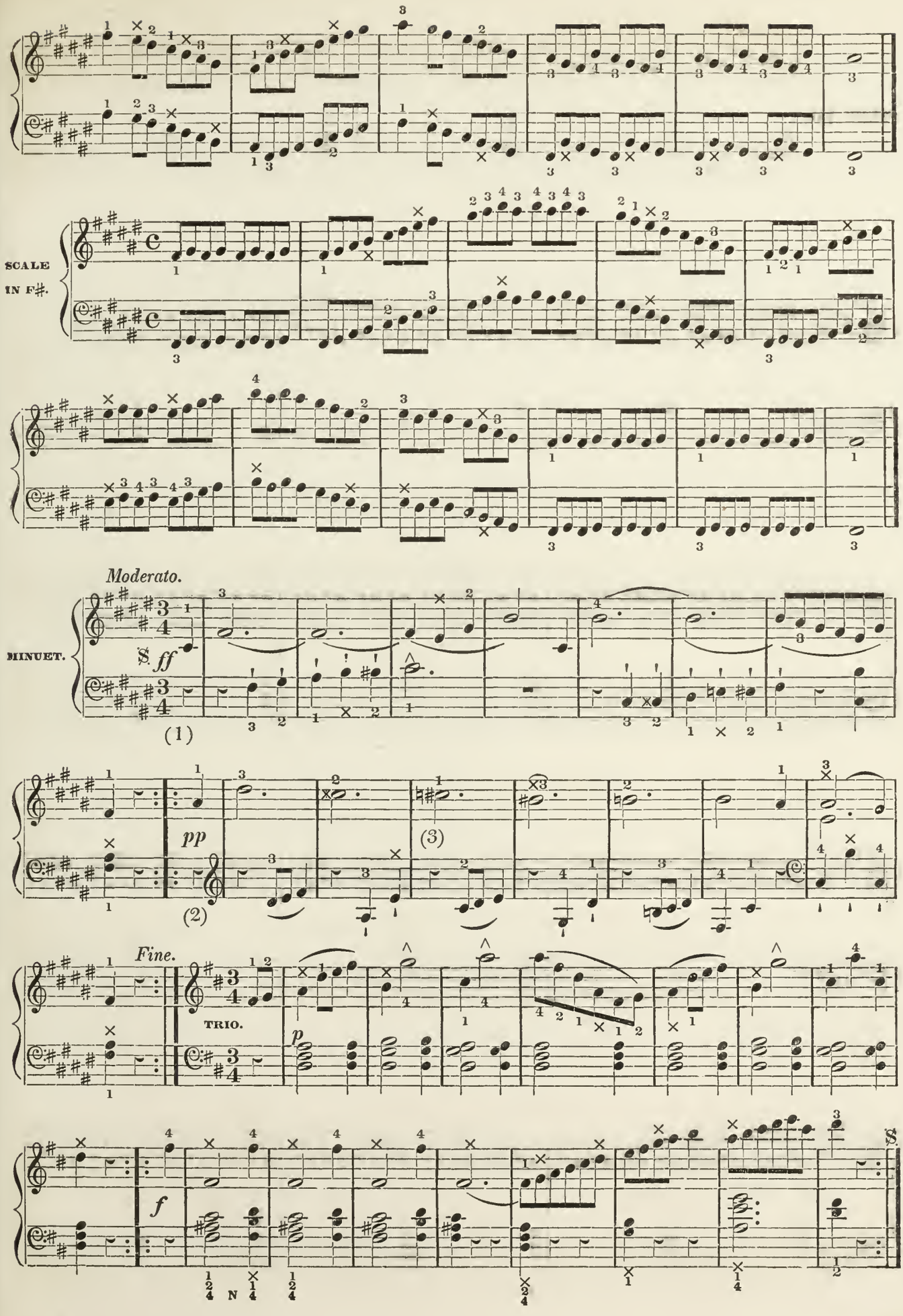


Fine.

D. C.

LESSON XXIII.

SCALE IN F♯.



(1) *ff*

Abbreviation of the Italian word *for tissimo*, (very loud.)

(2) *pp*

Abbreviation of the word *pianissimo*, (very soft.)

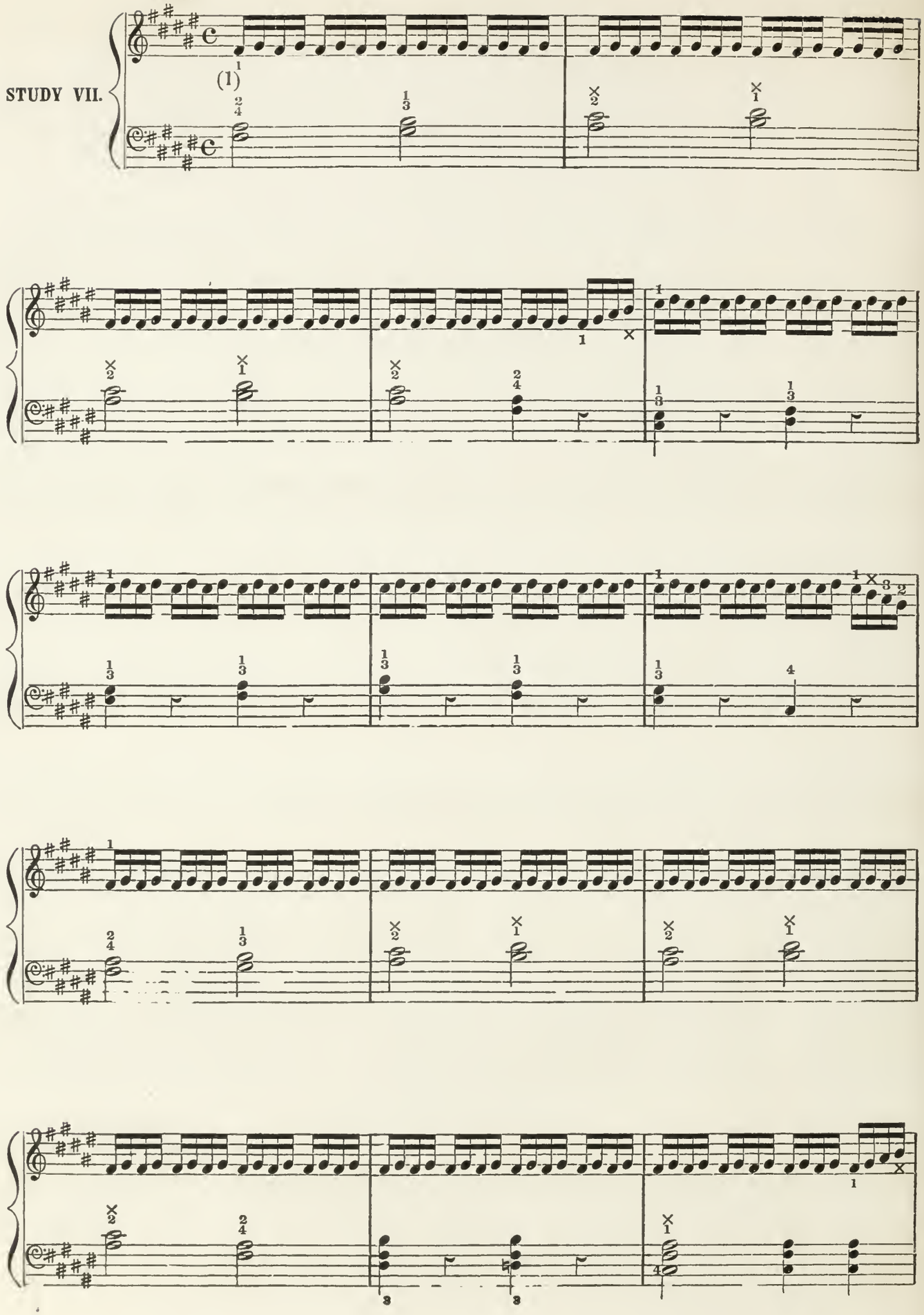
(3) ♮♯

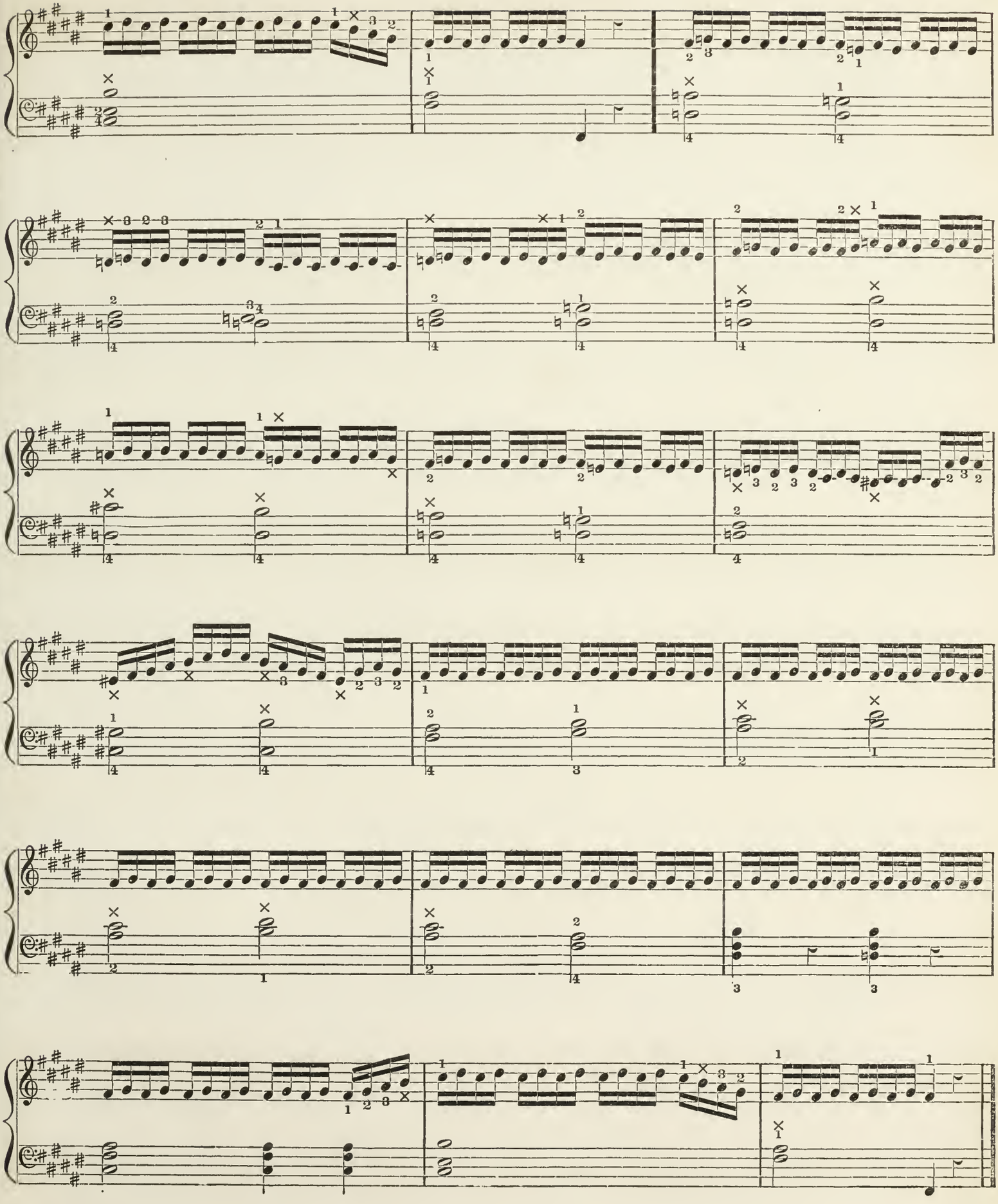
This sign contradicts the double sharp, and restores the single sharp.

Lento.

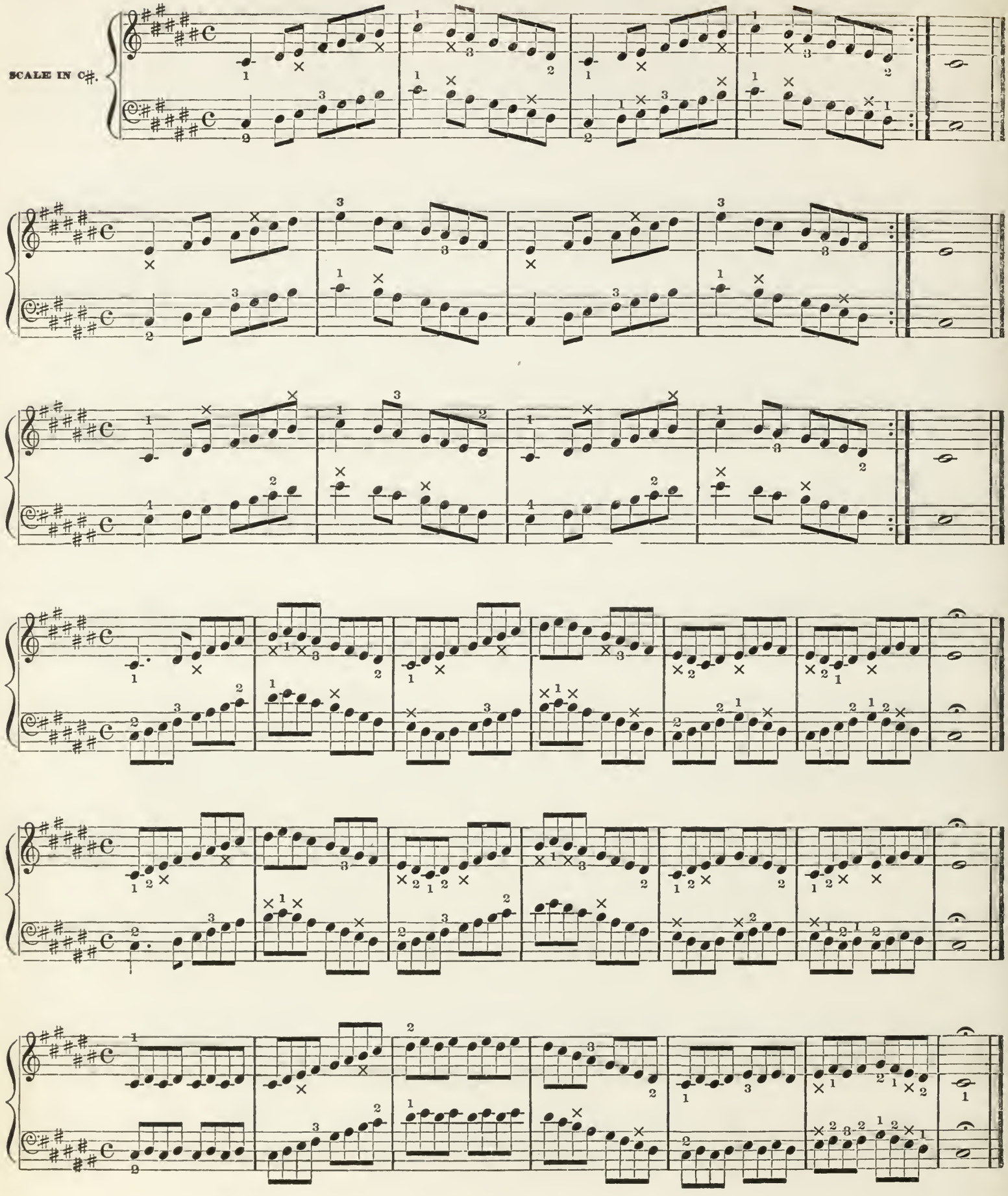
STUDY VII.

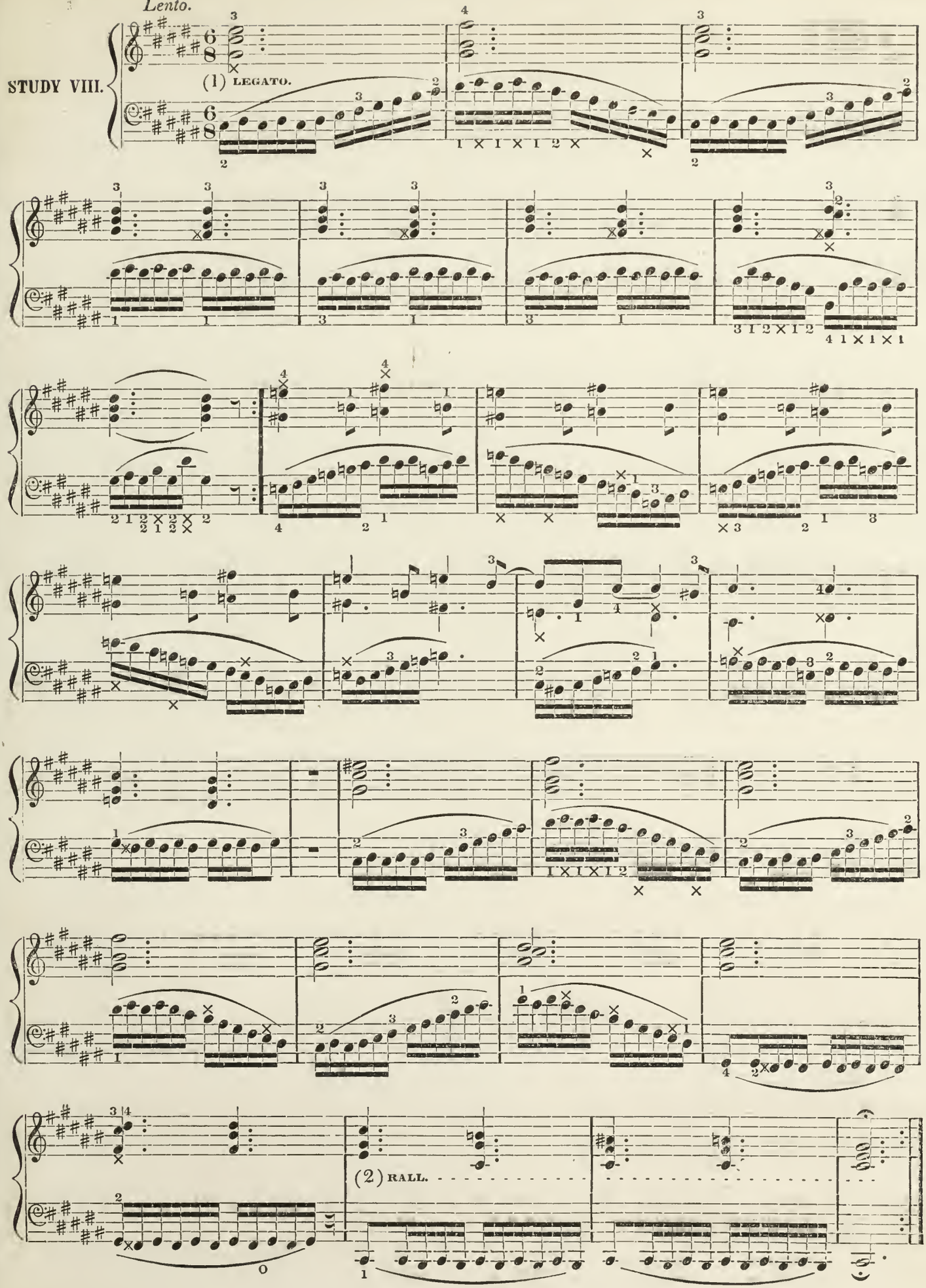
1) Exercise preparatory to the study of the trill.





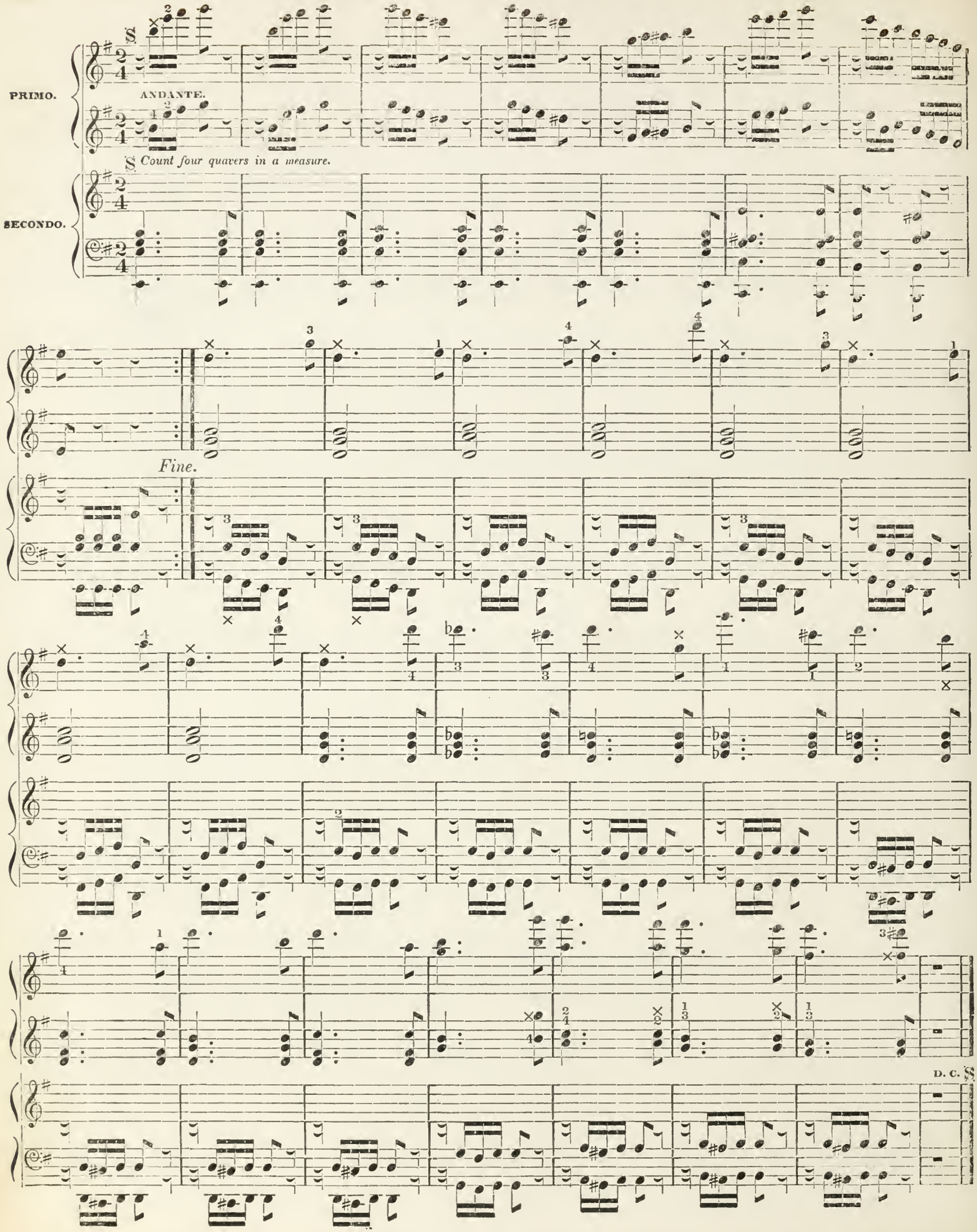
LESSON XXIV.

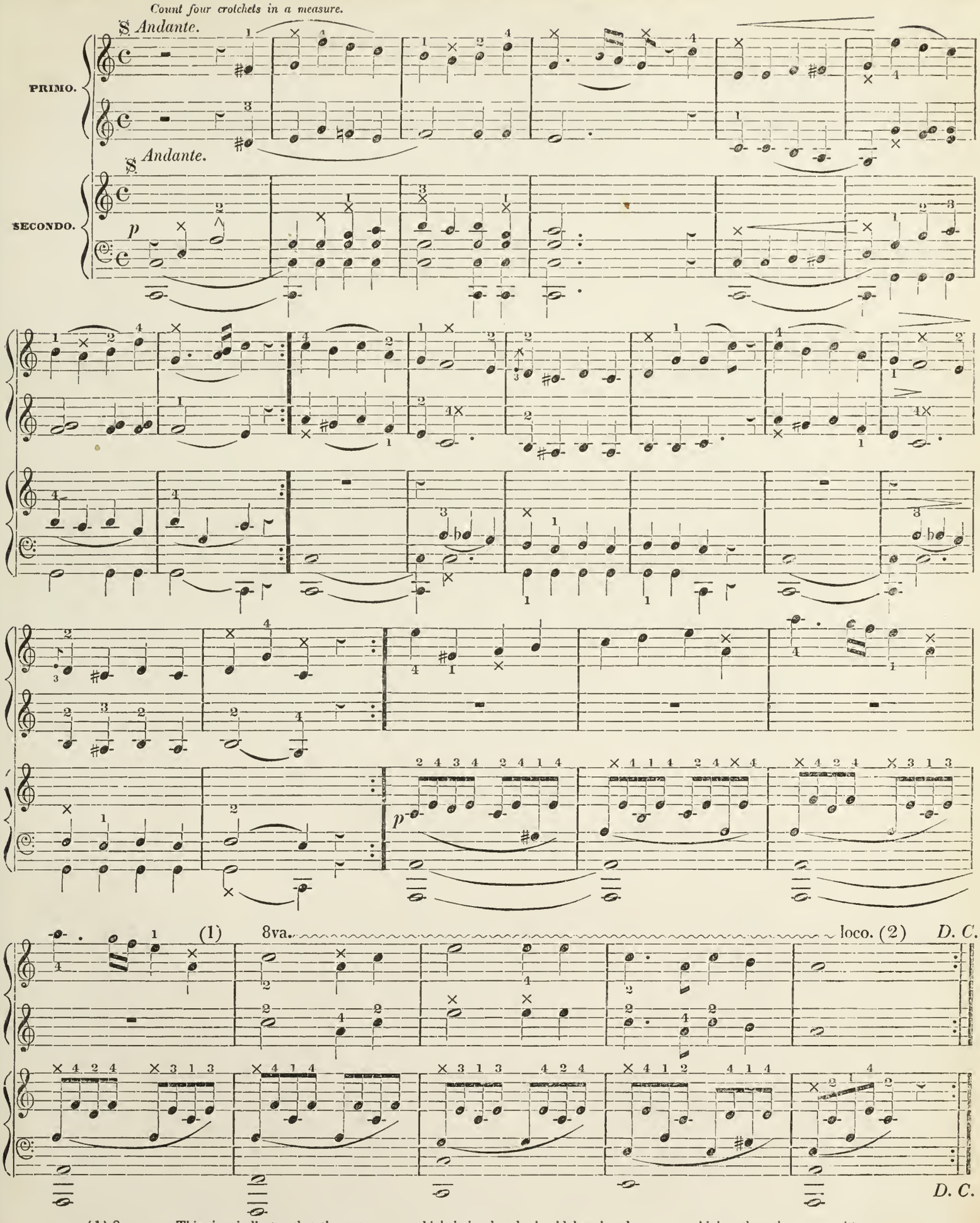




(1) Leg., abbreviation of the Italian word *Legato* signifying *smooth.* It is the reverse of *Staccato.*

(2) Rall.; abbreviation of the Italian word *Rallentando*, signifying, *retarding the time.*


PRIMO.
ANDANTE.
SECONDO.
Count four quavers in a measure.
Fine.
D. C.



(1) *8va.* This sign indicates that the notes over which it is placed, should be played an octave higher than they are written.
(2) *Loco.* This word signifies that the notes should be played as written.

ARPEGGIOS,

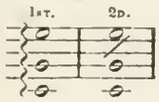
IN THE HARP STYLE.

(1)

To produce this effect, (arpeggio,) the notes should be played successively, and not simultaneously. The arpeggio is signified by two different signs.

EXAMPLE.

1st. 2d.



In chords marked arpeggio, commence with the lowest, and sustain each note until the chord is completed by the upper note.

Lento.

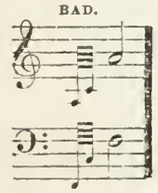
Lento.

(1)

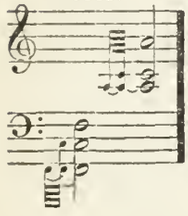
EFFECT.

The notes composing an arpeggio chord, should not be struck simultaneously.

BAD.



GOOD.



Lento.

EXERCISE IN ARPEGGIO CHORDS.

TEN. TEN. TEN. TEN. TEN. TEN.

(2)

(2)

This style of arpeggio requires that the fingers should be raised successively from the notes which compose the chord, – accenting particularly the semibreve forming the melody, which should be sustained its full value.

Lento.

CHORDS.

(3)

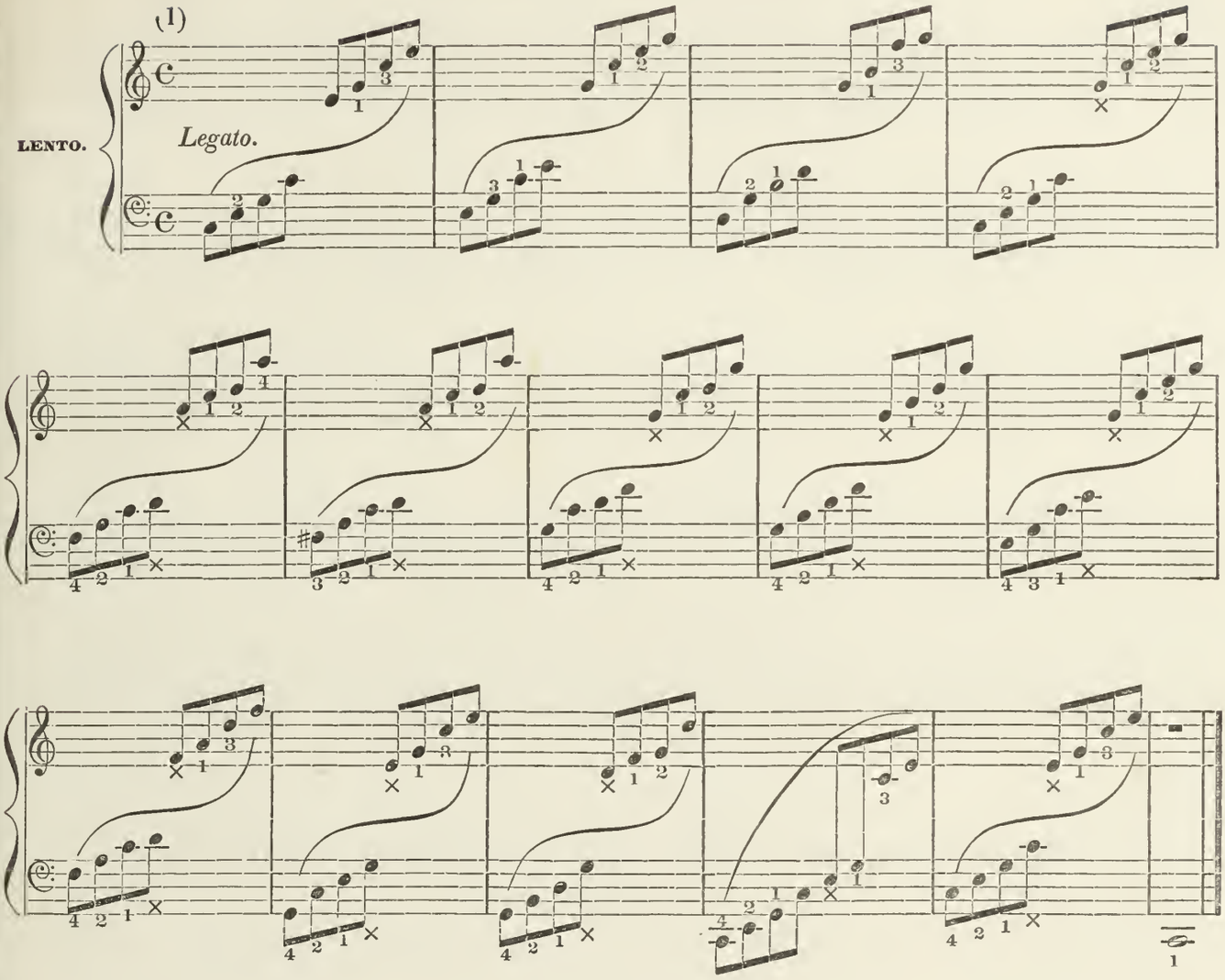
(3)

All the notes composing a chord, should be struck at the same time with the bass.

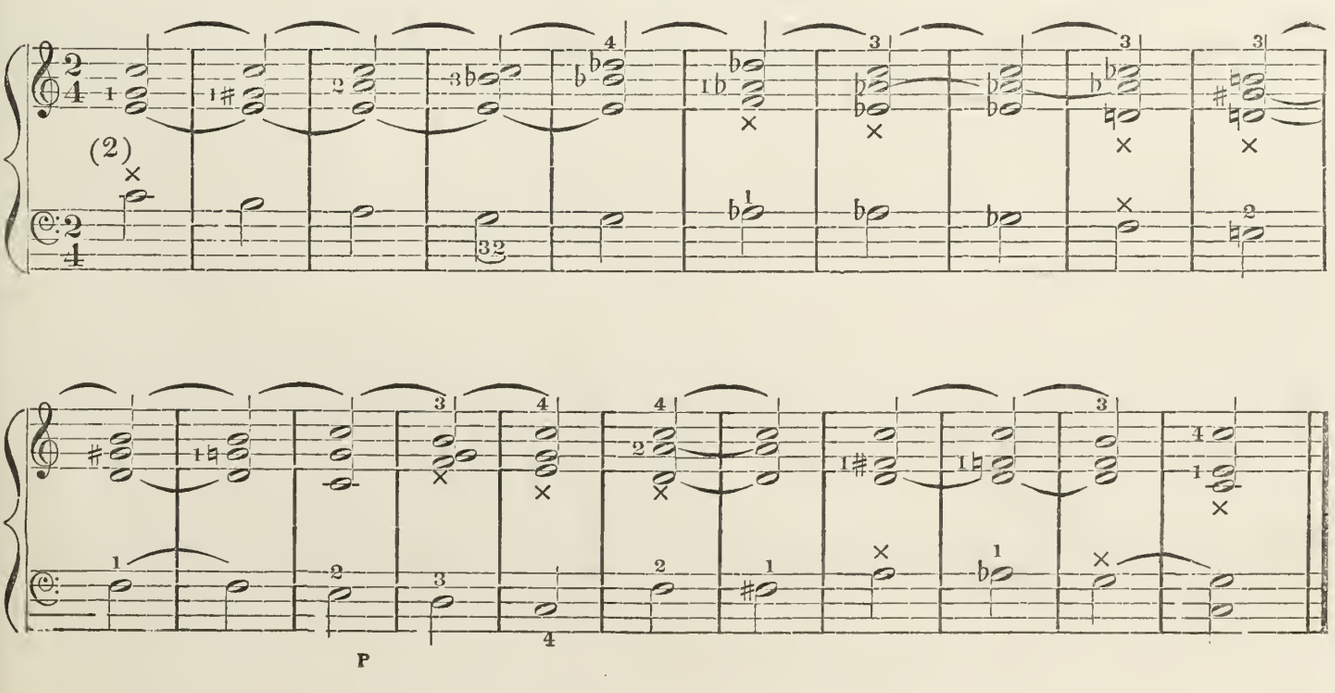
Articulate with the wrist in passing from one chord to another.

ARPEGGIOS, OR BROKEN CHORDS,

FOR BOTH HANDS.



(1) Arpeggios (or broken chords) should be considered as chords, and fingered accordingly



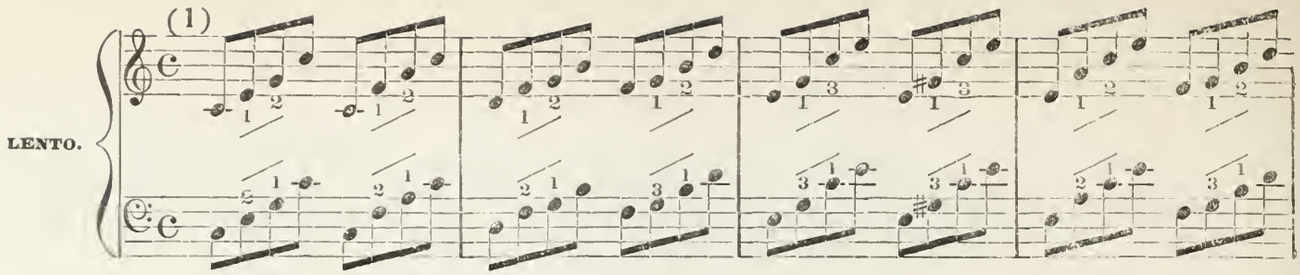
(2) Exercise on chords with notes tied.

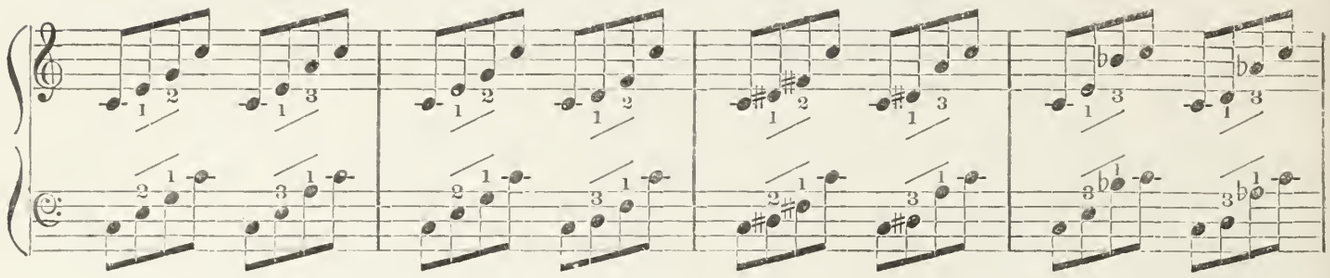
Care should be taken to give each note its full value.

This exercise is very important to enable the pupil to play music written in several parts.

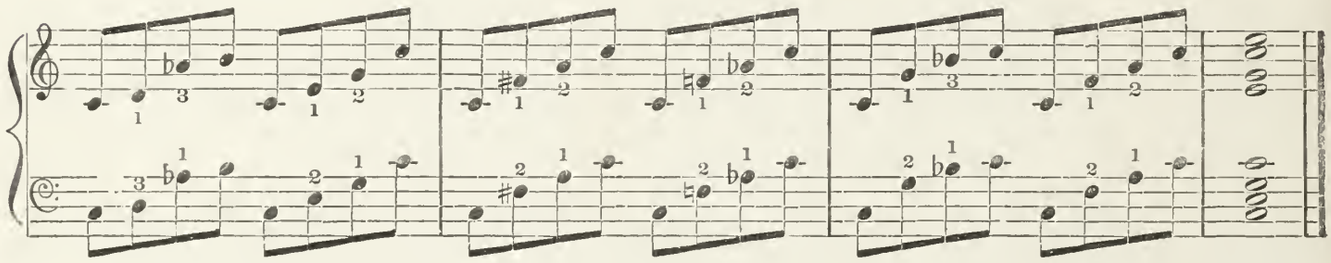
(1) Fingering of chords in C major.

In practising this exercise, be careful to observe the exact fingering of the chords, so as to establish an invariable rule.





Practise well the same exercise in simultaneous chords, by transposing them into all the keys.

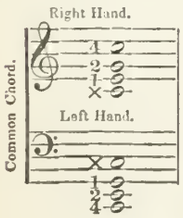


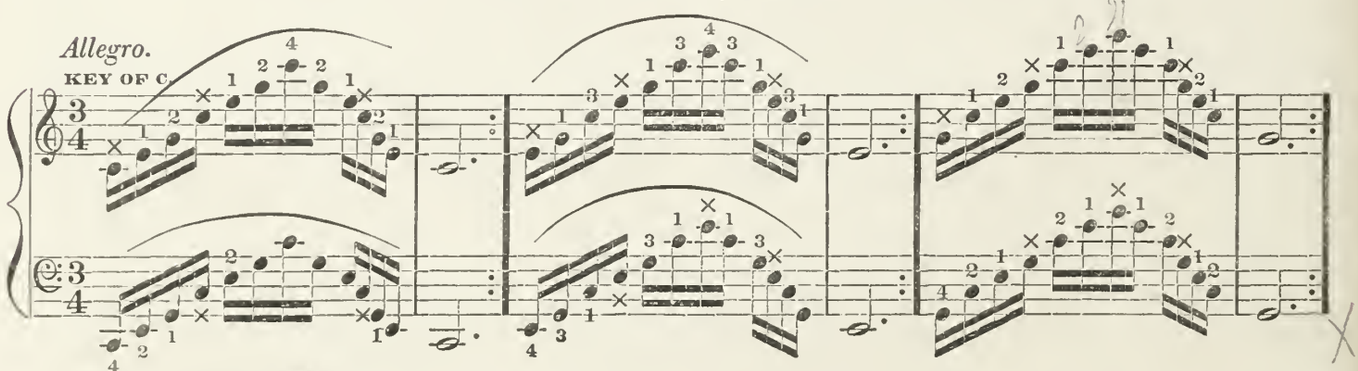
FINGERING OF ALL THE COMMON CHORDS,

AND THEIR INVERSIONS,

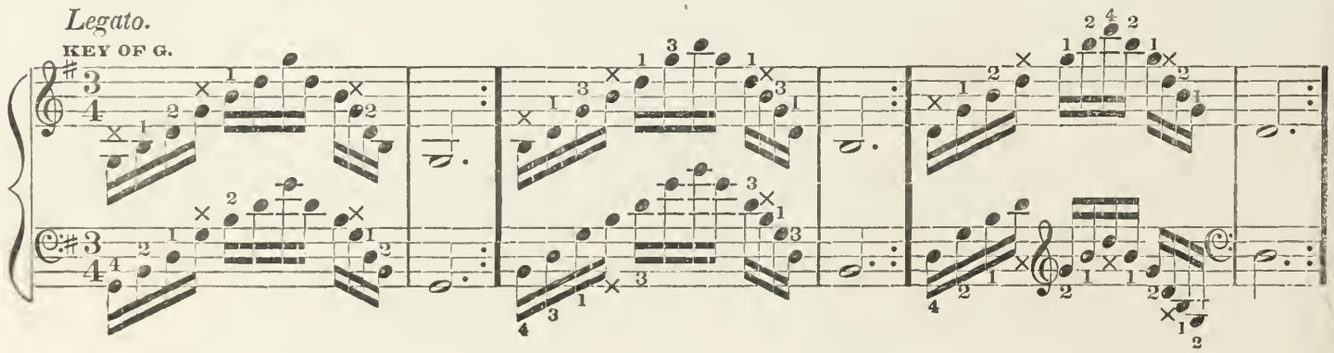
IN ARPEGGIO MOVEMENT, MAJOR AND MINOR.

All common chords are fingered in the same manner in all the keys.





Count three crotchets in a measure.



KEY of D.

KEY of A.

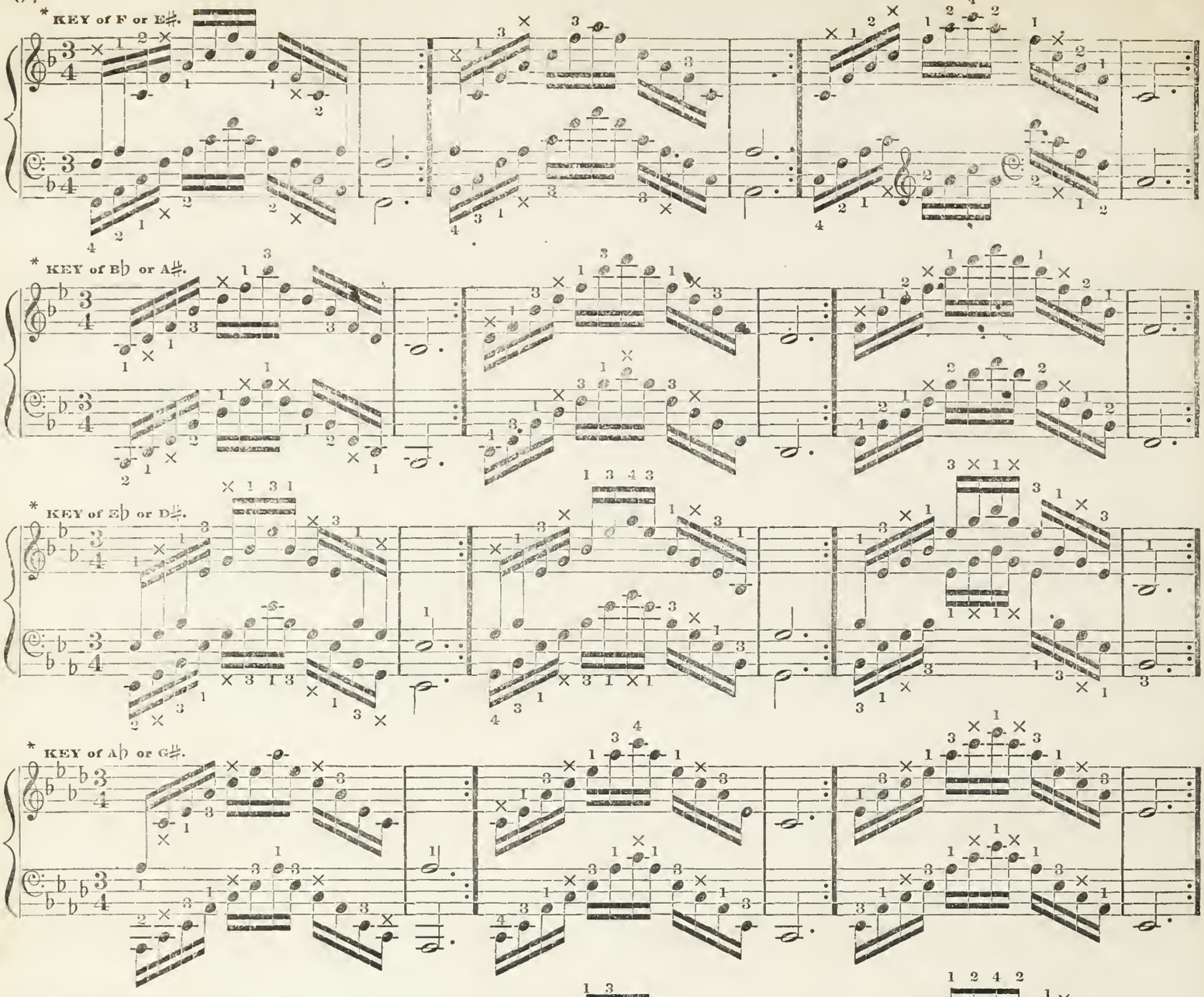
KEY of E.

*KEY of B or C♭.

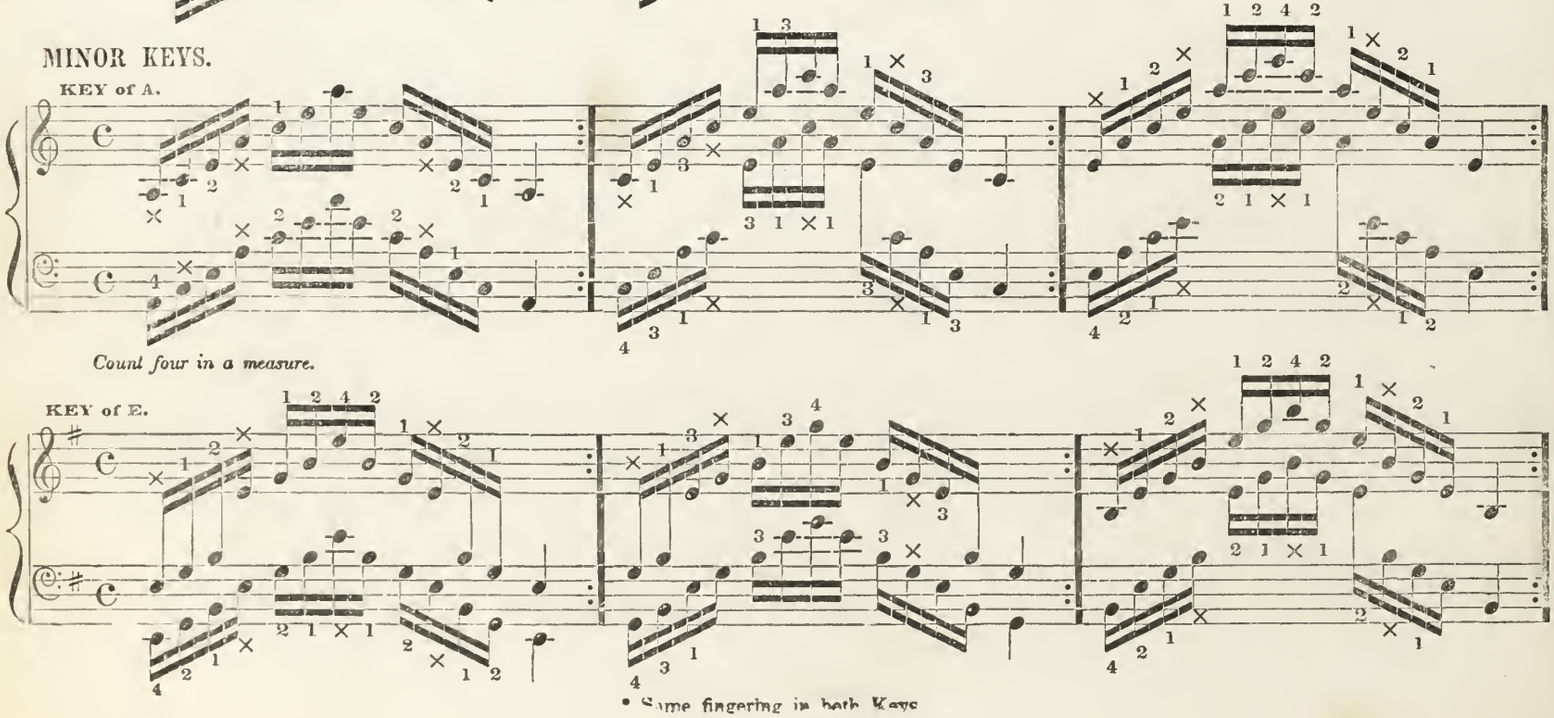
*KEY of F♯ or G♭.

KEY of C♯ or D♭.

* Same fingering in both Keys.

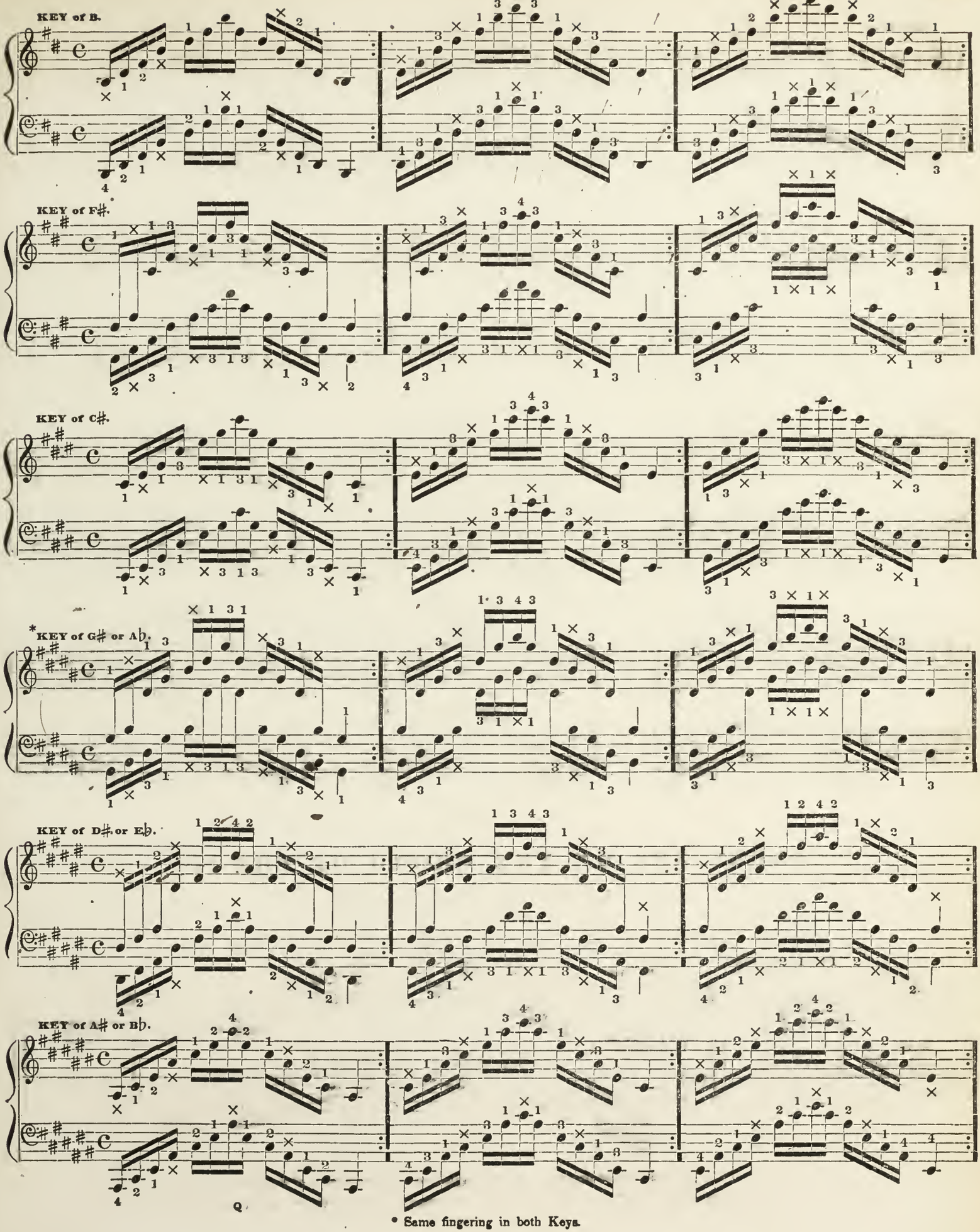


MINOR KEYS.



Count four in a measure.

* Same fingering in both Keys



* Same fingering in both Keys.

KEY of D.

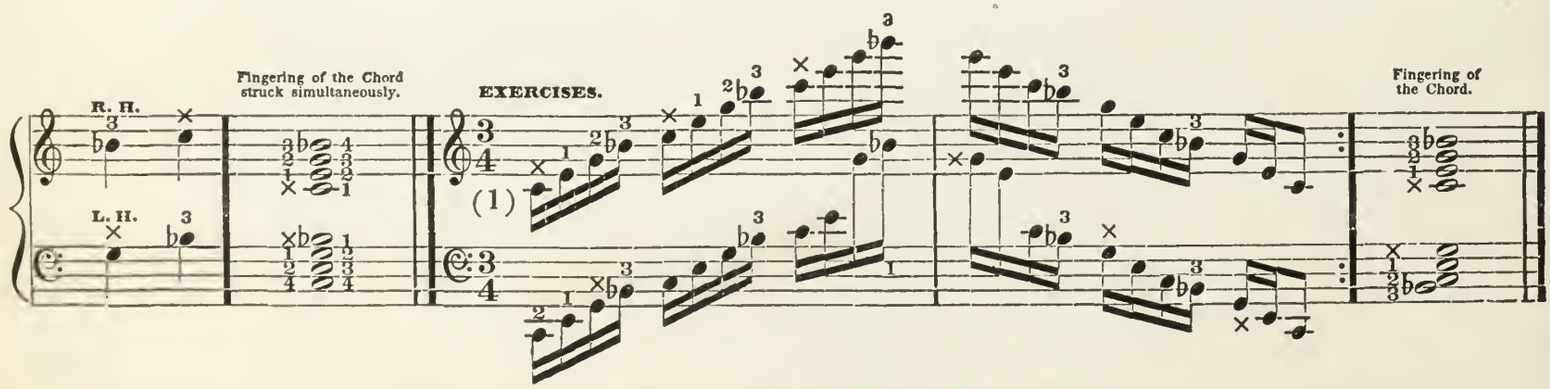
KEY of G.

KEY of C.

KEY of F.

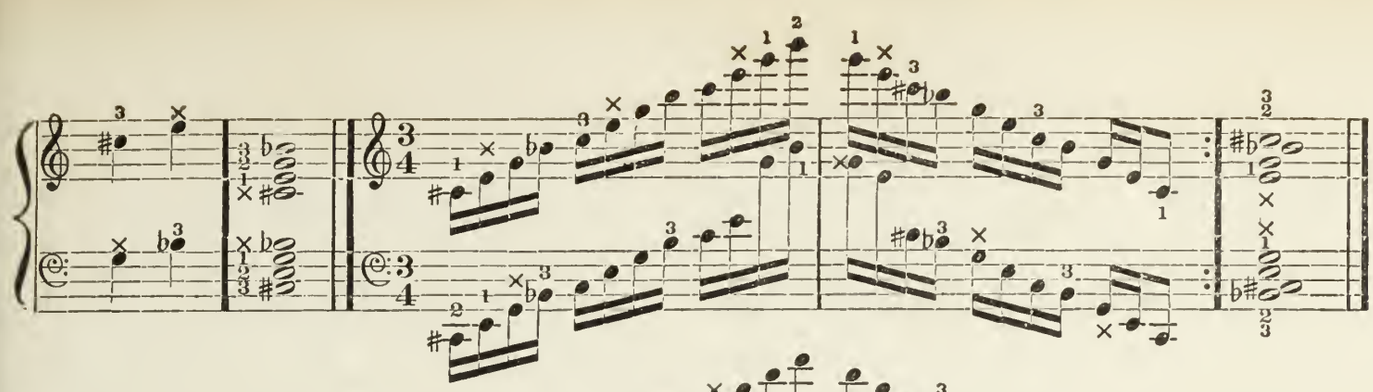
EXERCISES ON THE CHORD OF THE 7TH,

IN ALL ITS POSITIONS.



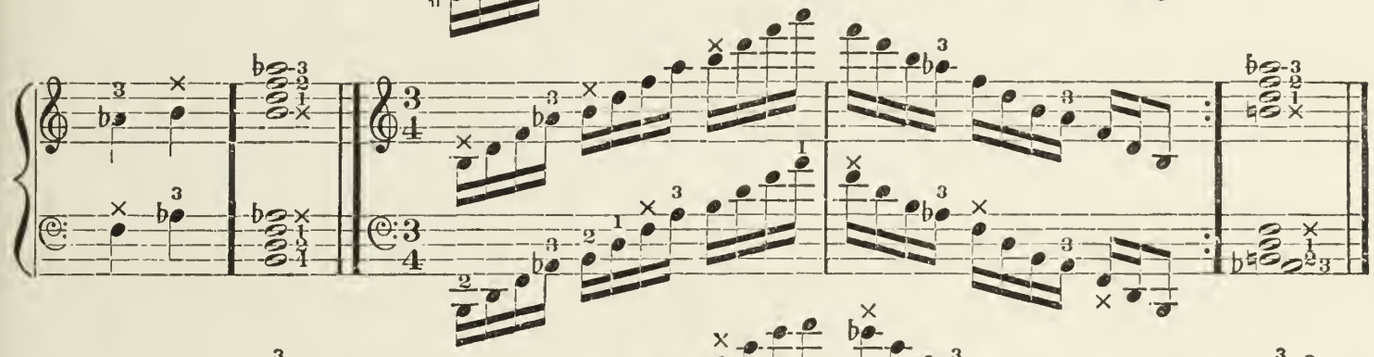
(1) General rule for fingering all the arpeggios, or chords composed of four notes.

The 3d finger always on B♭, and the thumb on C. The thumb always on G, and the 3d finger on B♭.



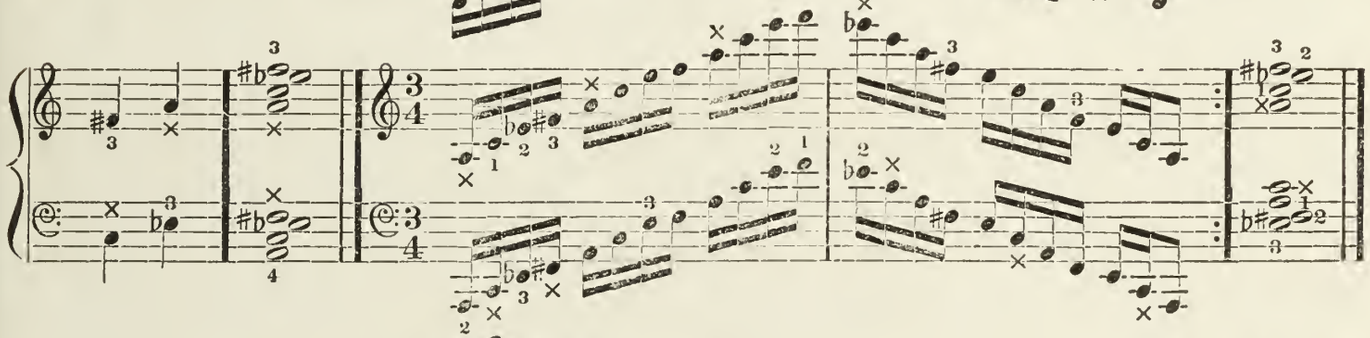
The 3d finger always on C♯, and the thumb on E.

The thumb always on G, and the 3d finger on B♭.



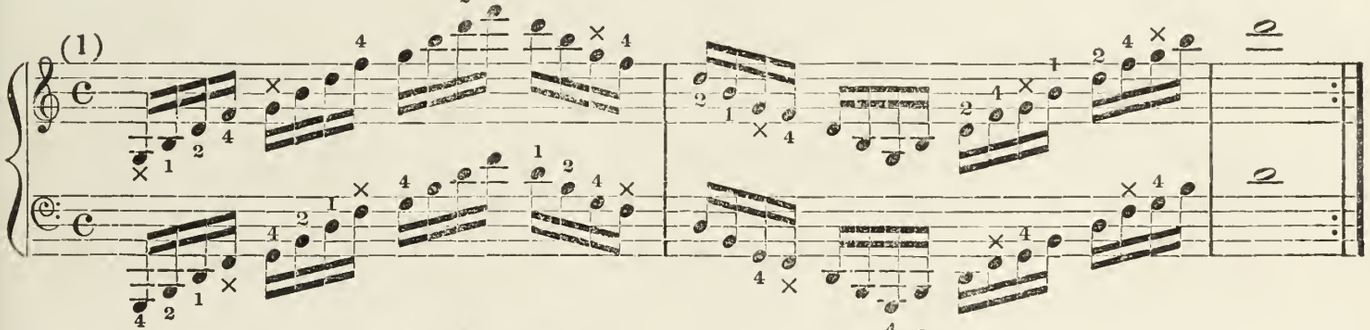
The 3d finger on A♭, thumb on B♮.

Thumb on F, 3d finger on A♭.



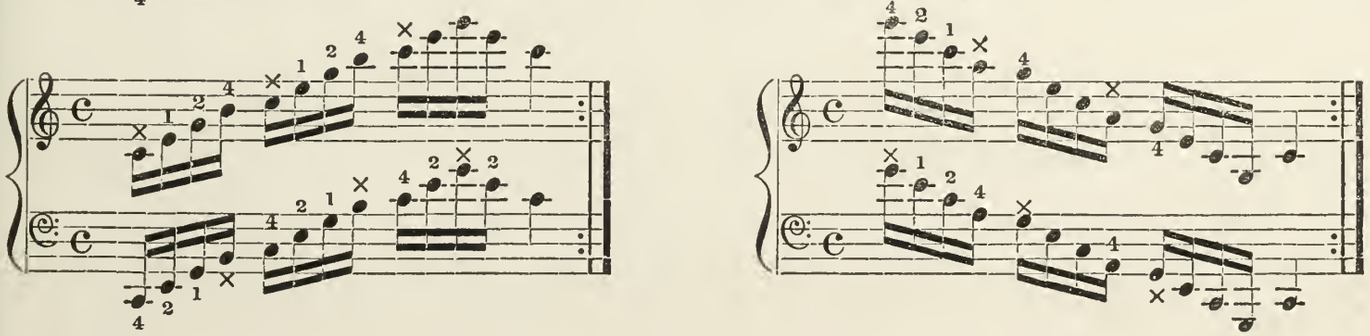
The 3d finger on F♯, thumb on A.

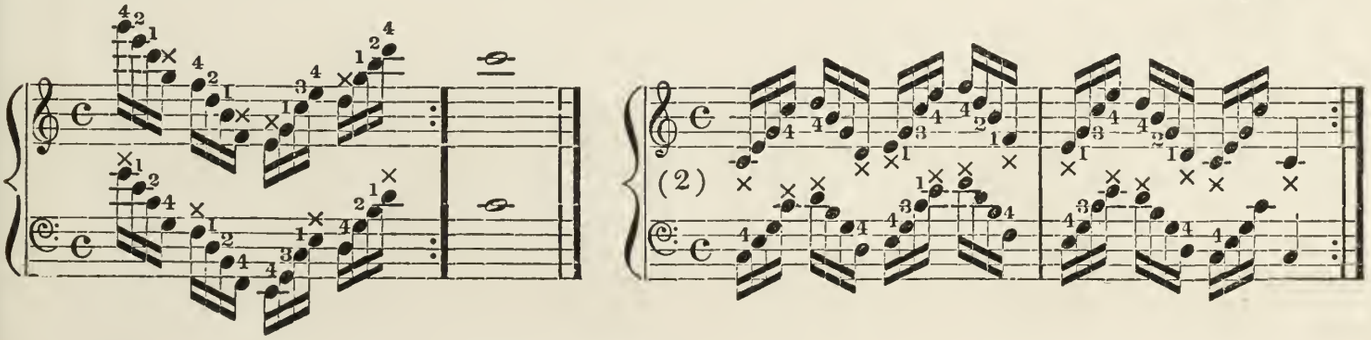
Thumb on C, and 3d finger on E♭.



(1)
Arpeggio.

Exercise on passing the 4th finger over the thumb, and the thumb under the 4th finger.

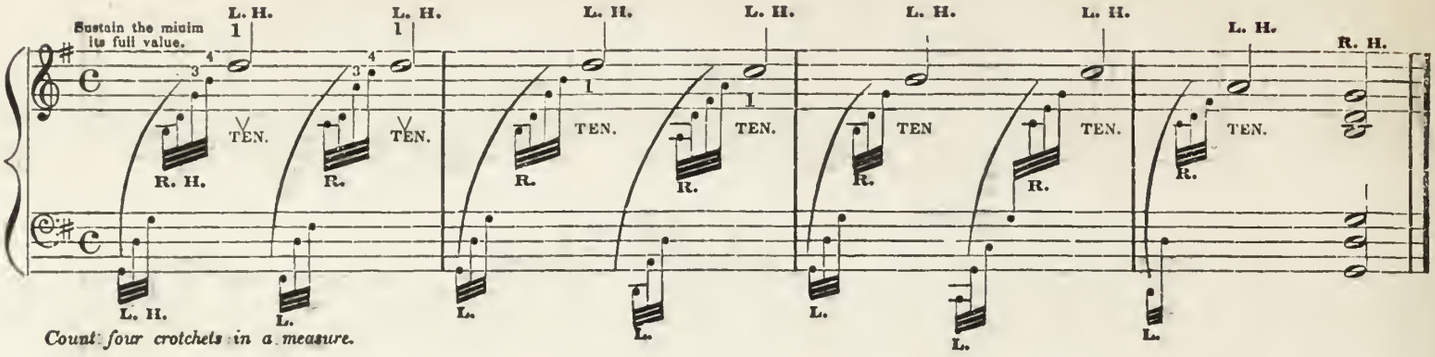




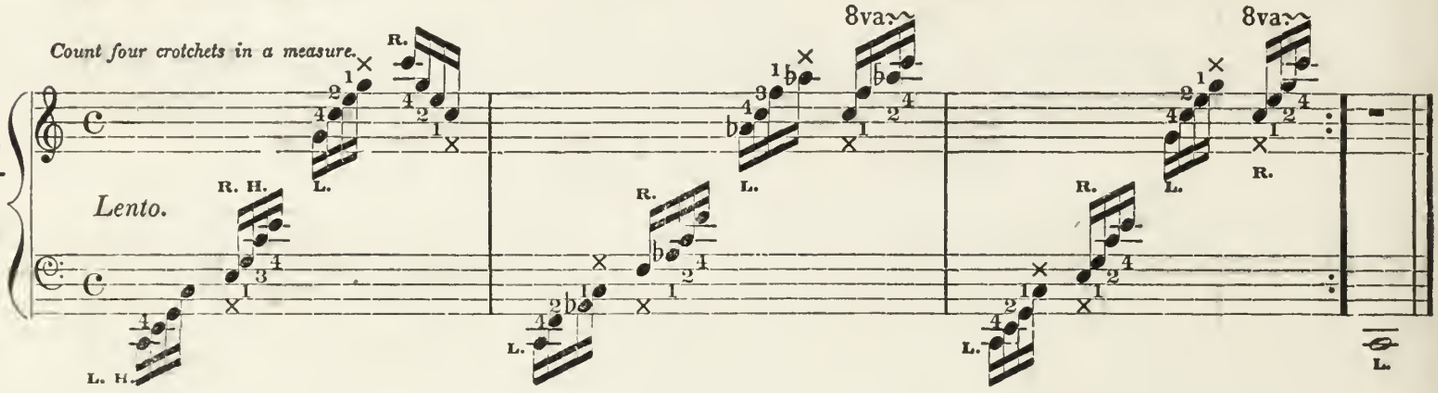
(2) Example of the arpeggio, where the same fingers (the thumb and 4th finger) are used on different notes.

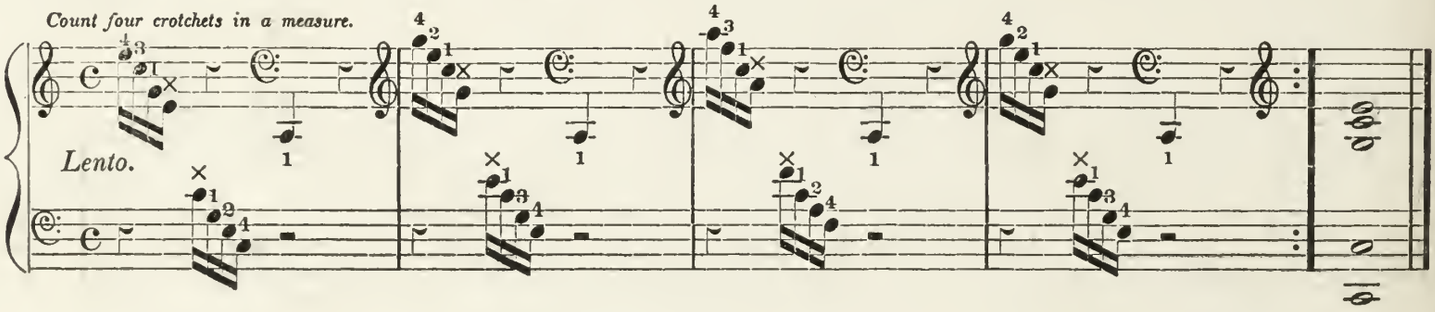
EXERCISE

FOR PASSING THE LEFT HAND OVER THE RIGHT.



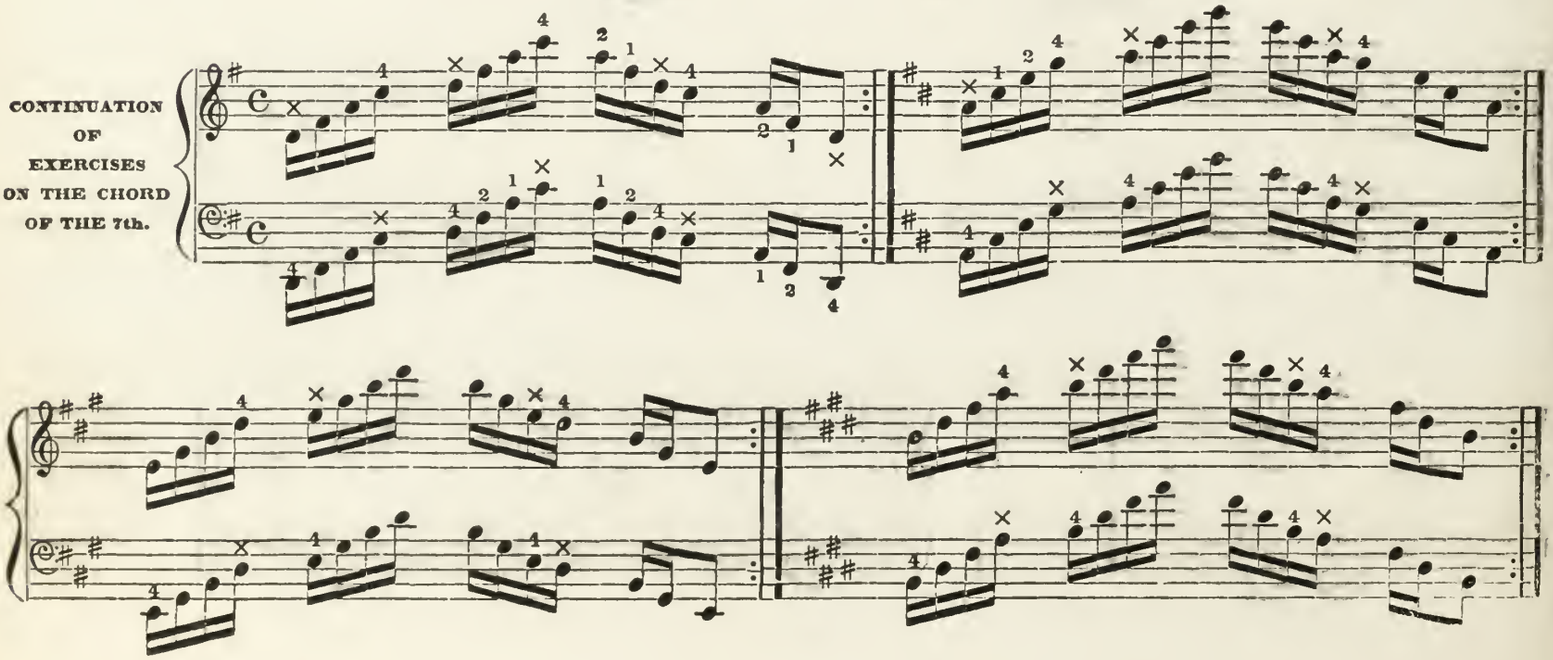
EXAMPLE OF ARPEGGIOS, CROSSING HANDS.

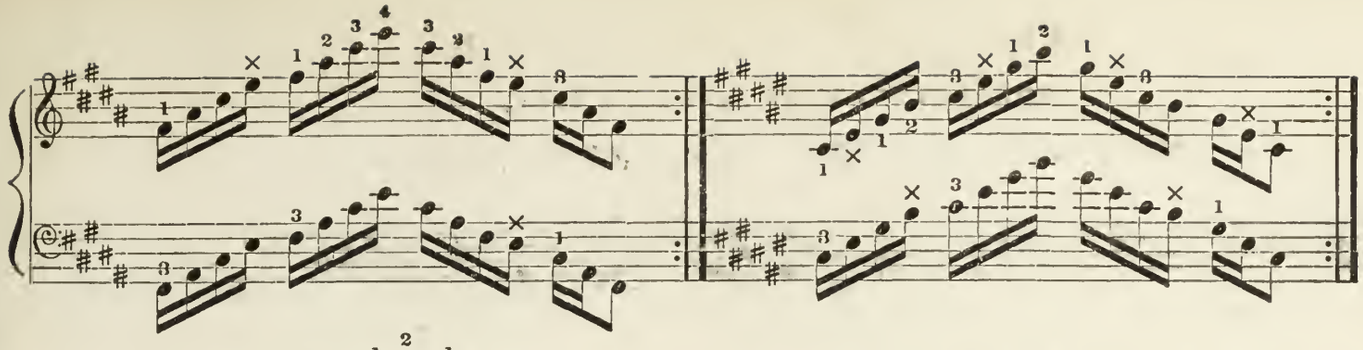


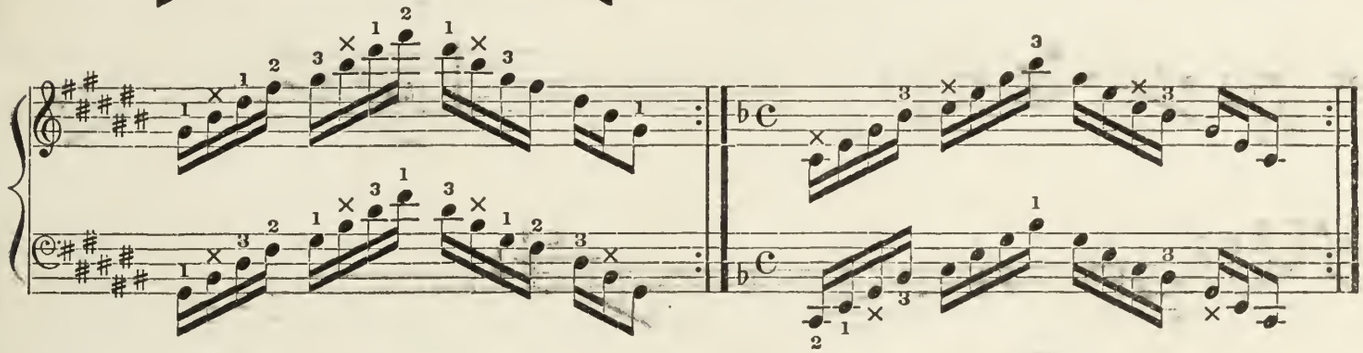


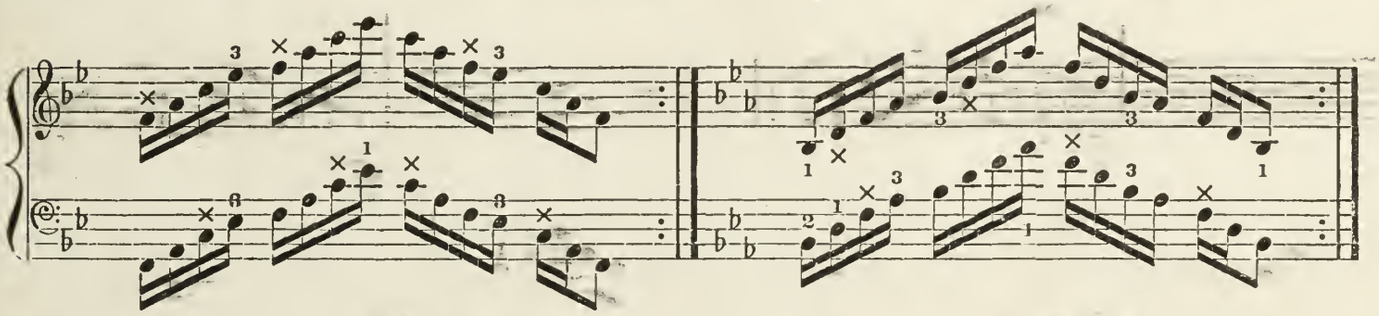
EXERCISES IN ALL THE KEYS.

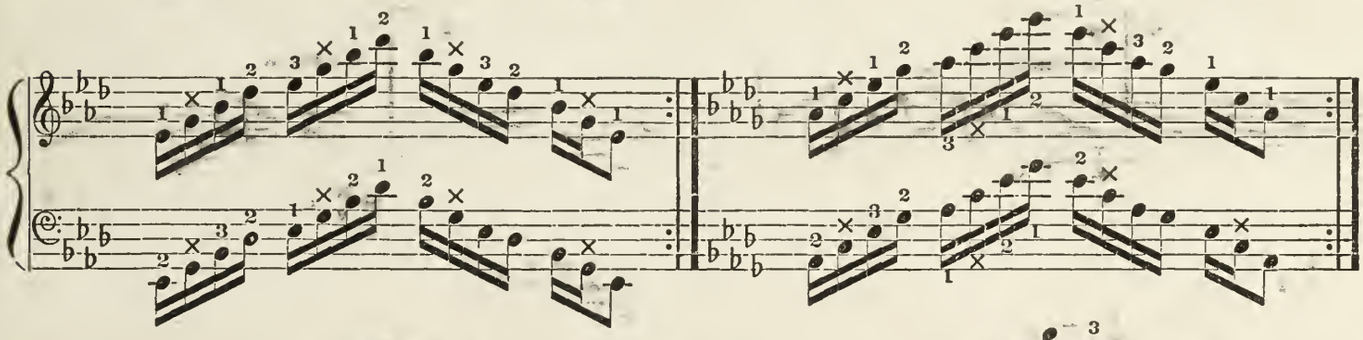
CONTINUATION OF EXERCISES ON THE CHORD OF THE 7th.

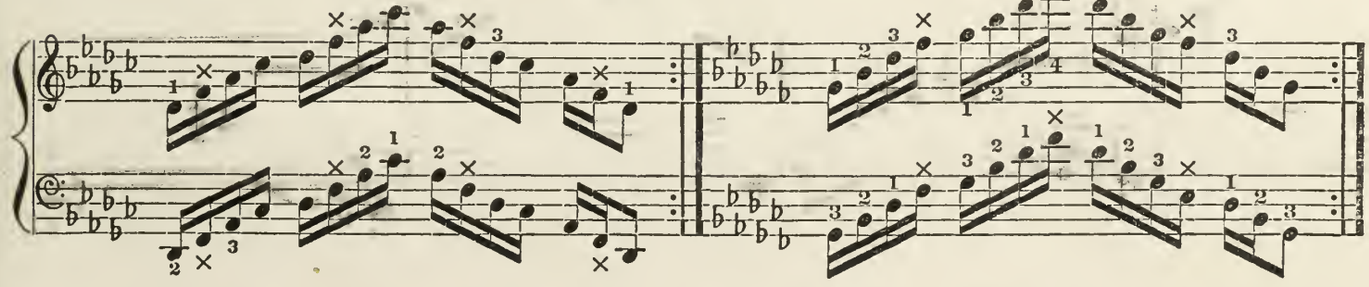


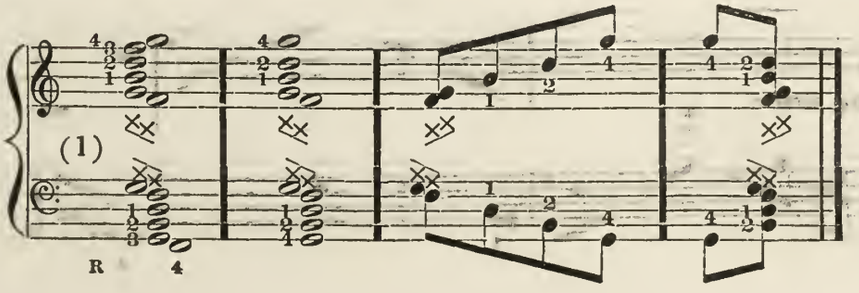










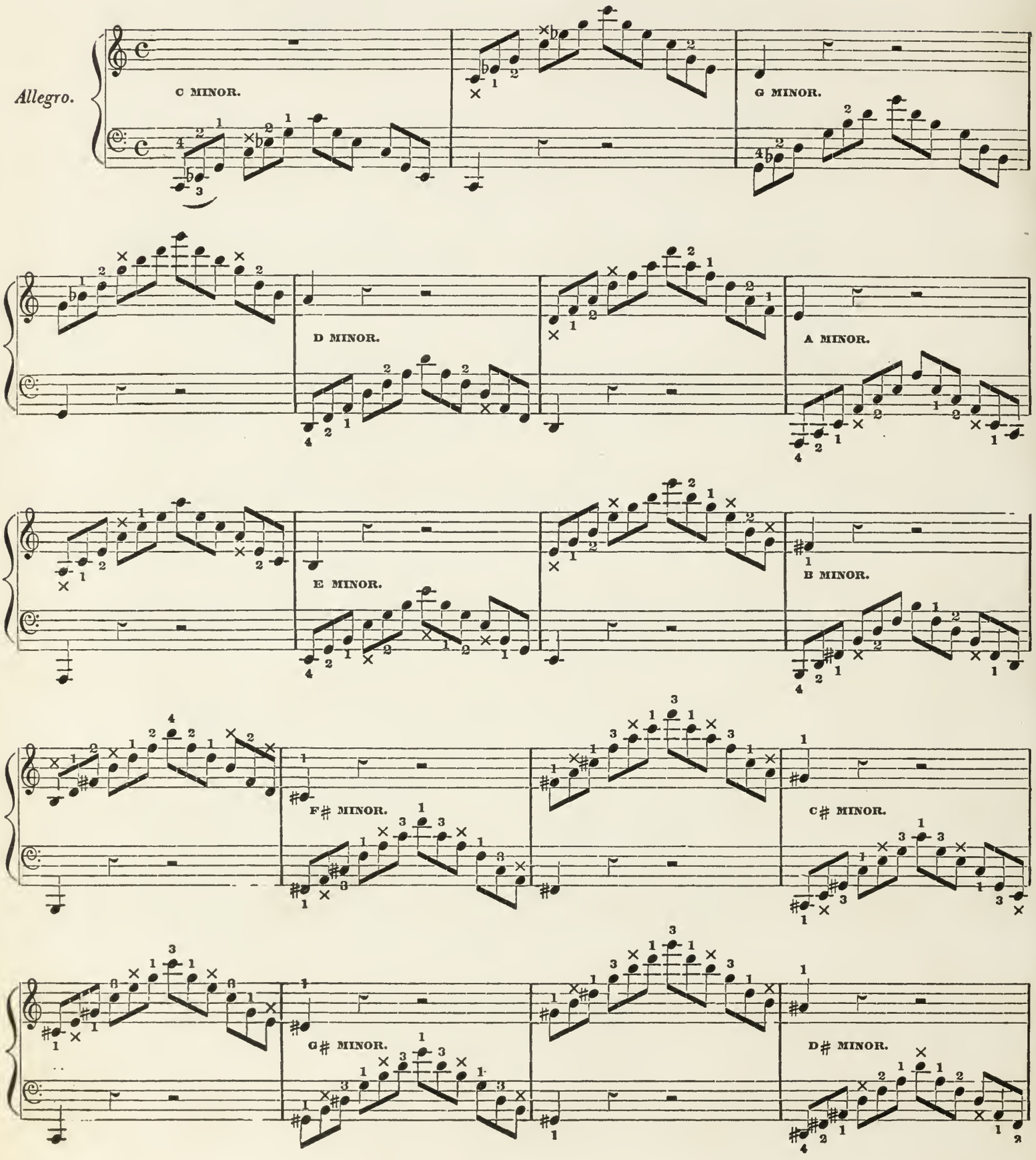


(1) When a chord consists of five or six notes, two may be played with the thumb.

EXERCISES IN ARPEGGIOS

FOR BOTH HANDS, ALTERNATELY,

MODULATING BY THE COMMON CHORD MINOR.



A♯ MINOR.

F MINOR.

C MINOR.

Allegro.

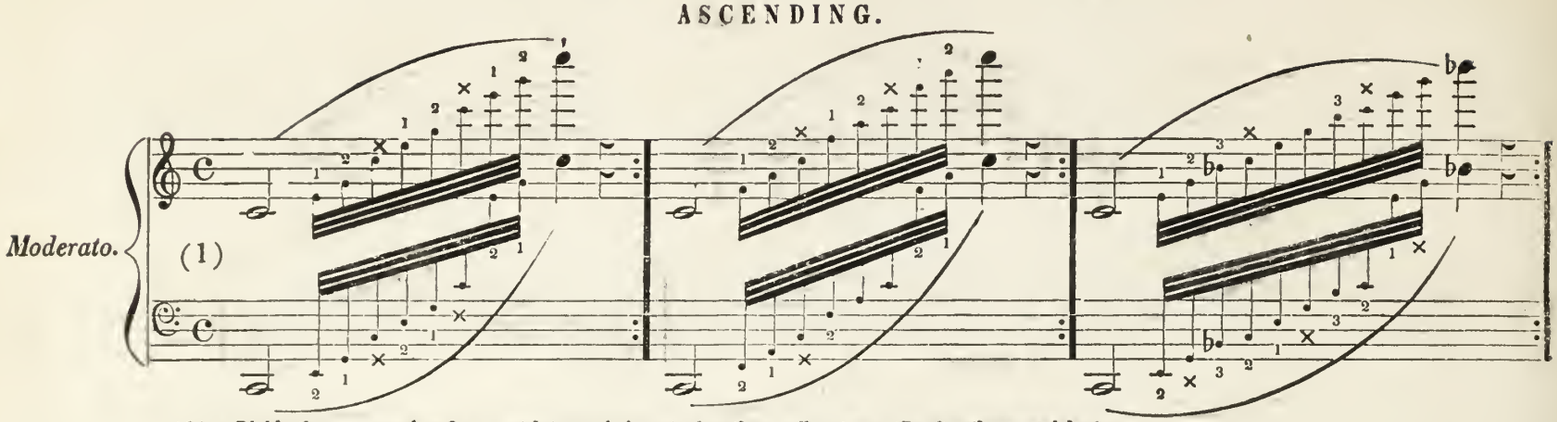
EXERCISES IN ARPEGGIOS.

Practise the same exercise transposed into C♯, and C♭, with the same fingering.

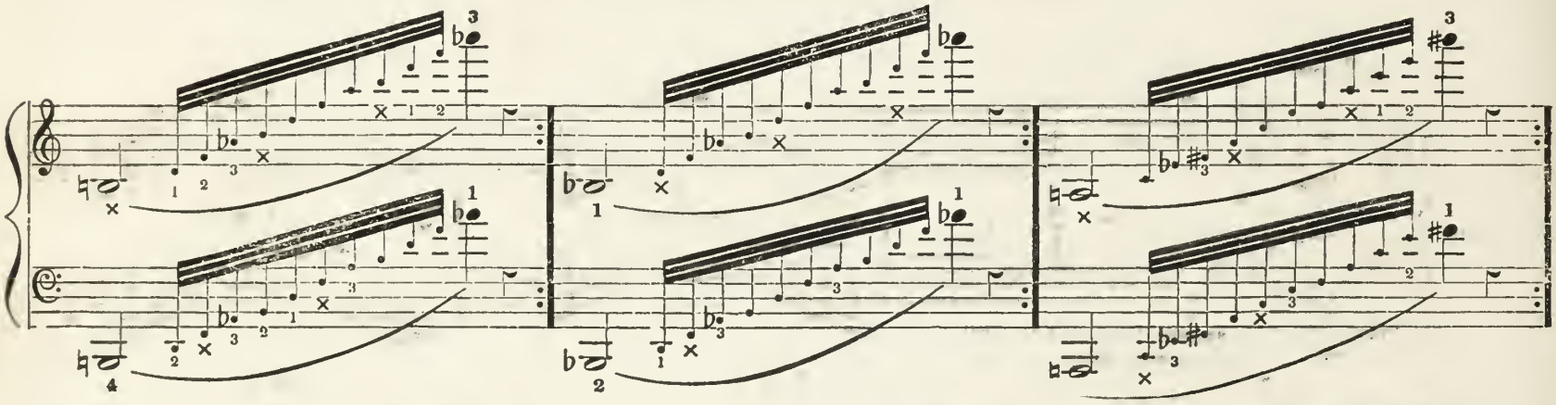
EXERCISES IN ARPEGGIOS,

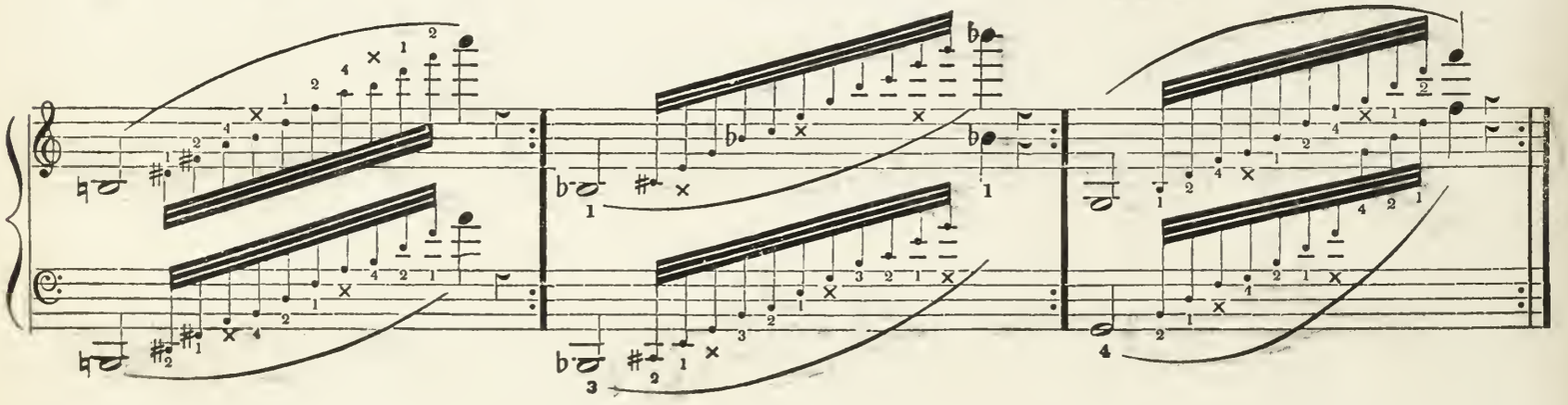
WITH SMALL NOTES.

ASCENDING.

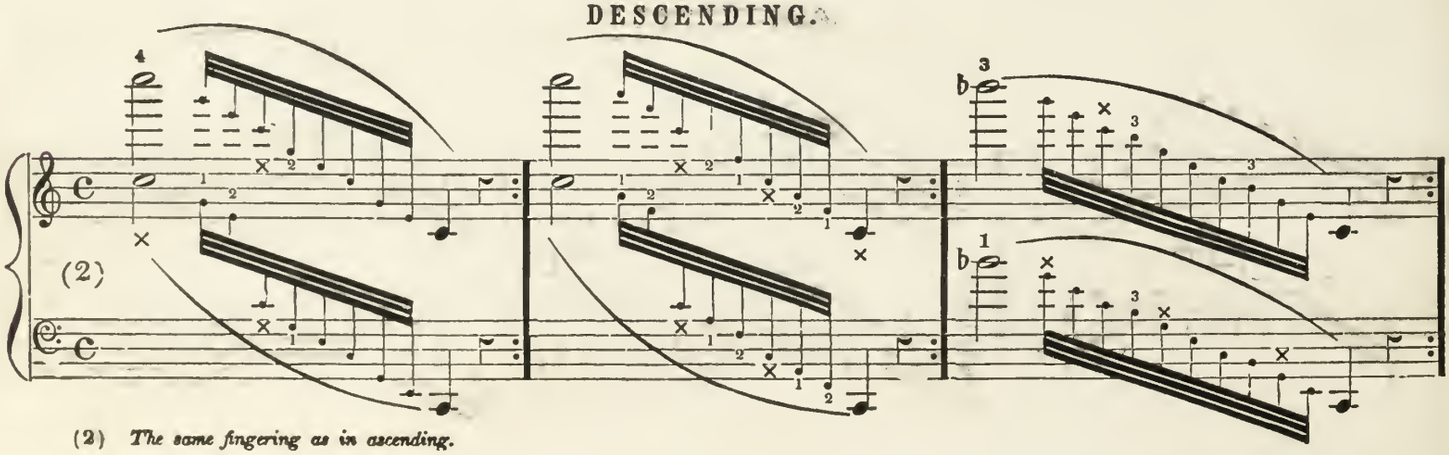


(1) *Divide the measure by four crotchets, and do not play the small notes until after the second beat.*

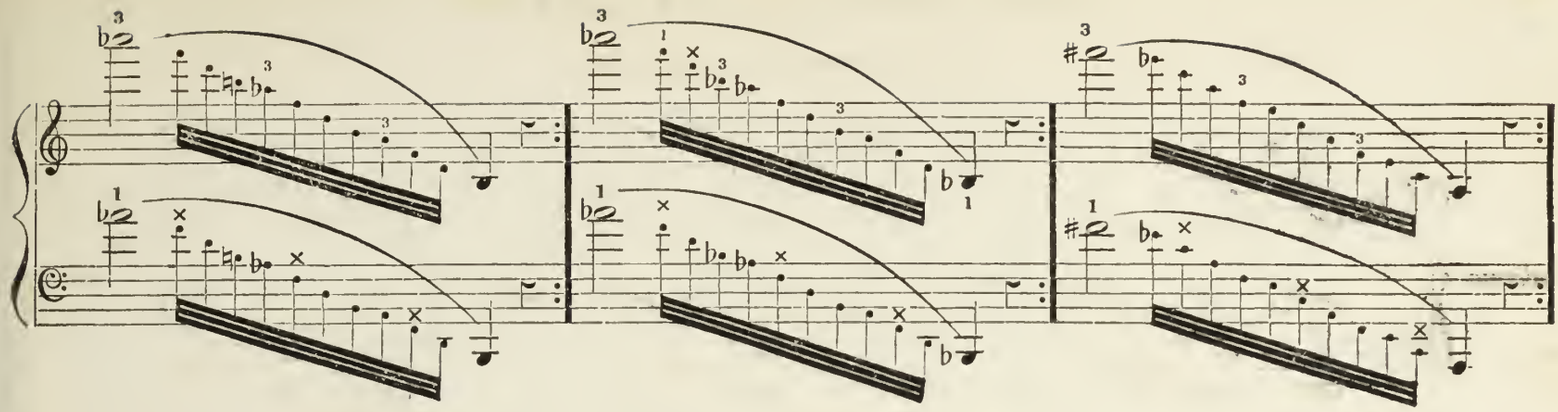


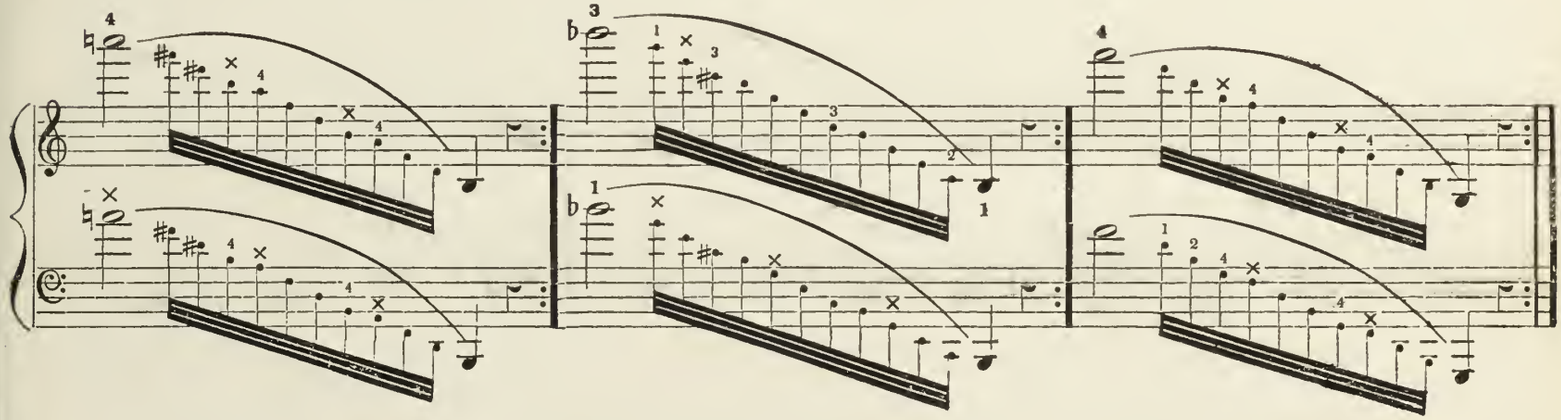


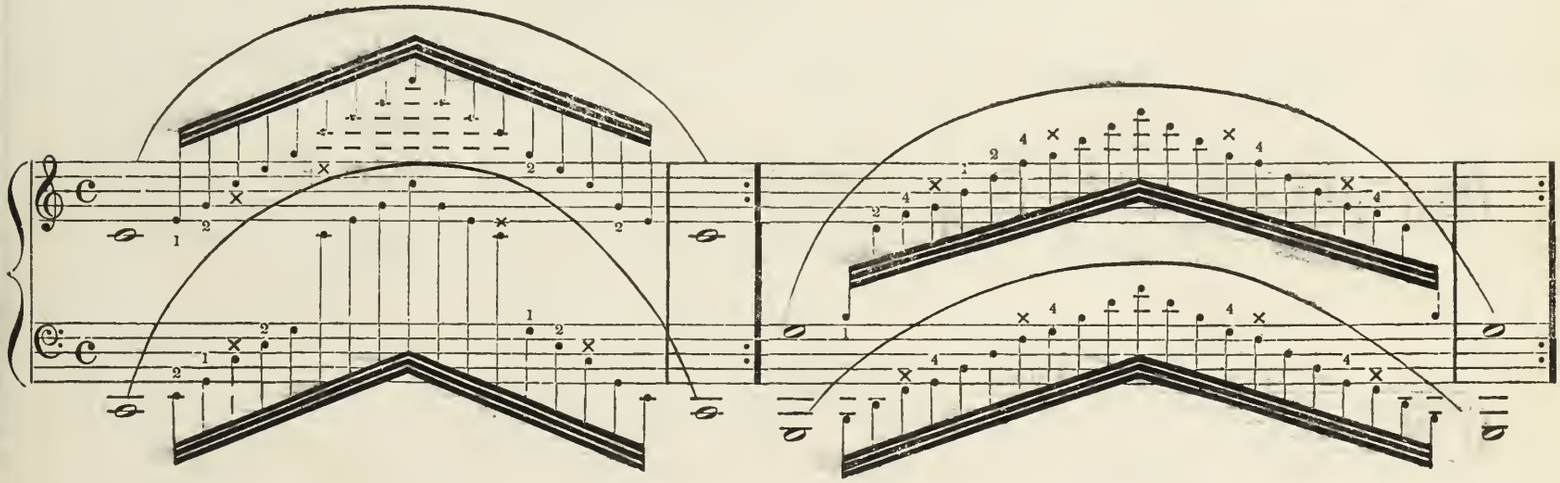
DESCENDING.

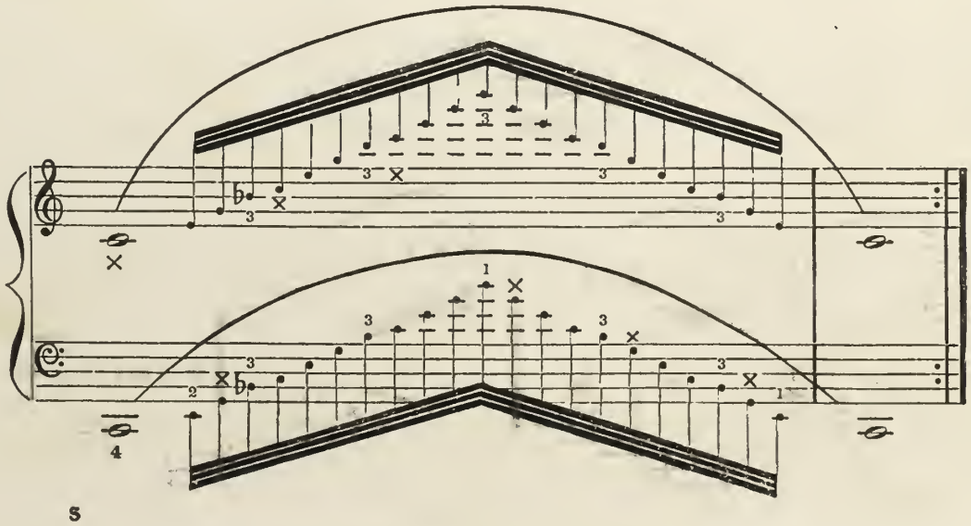


(2) *The same fingering as in ascending.*





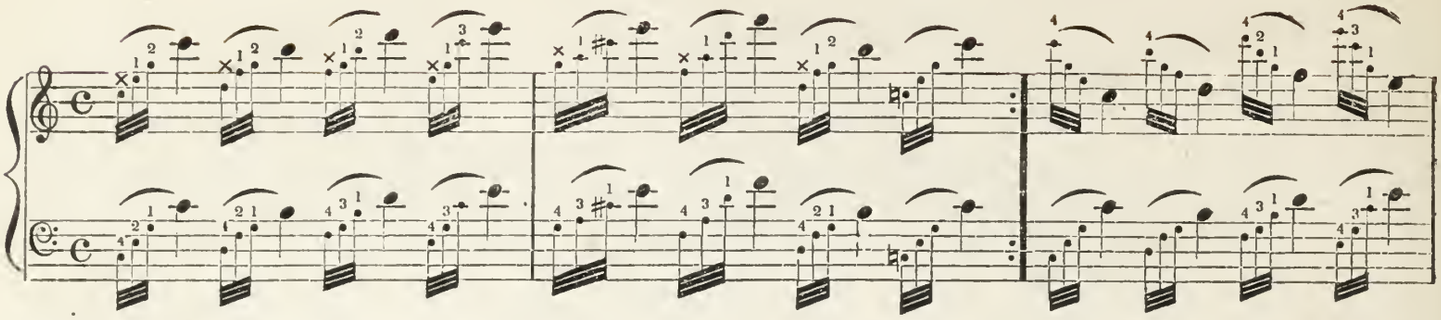




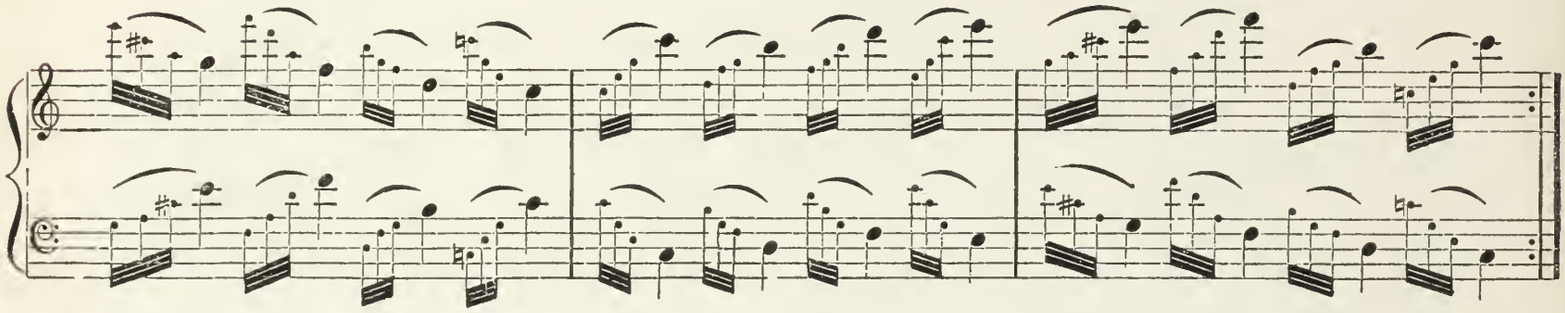
EXERCISES IN ARPEGGIOS,

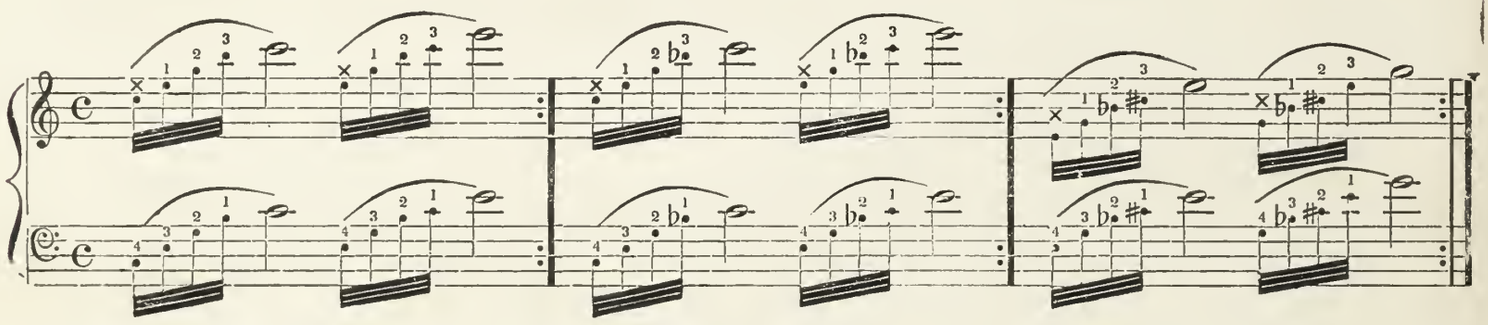
WITH SMALL NOTES.

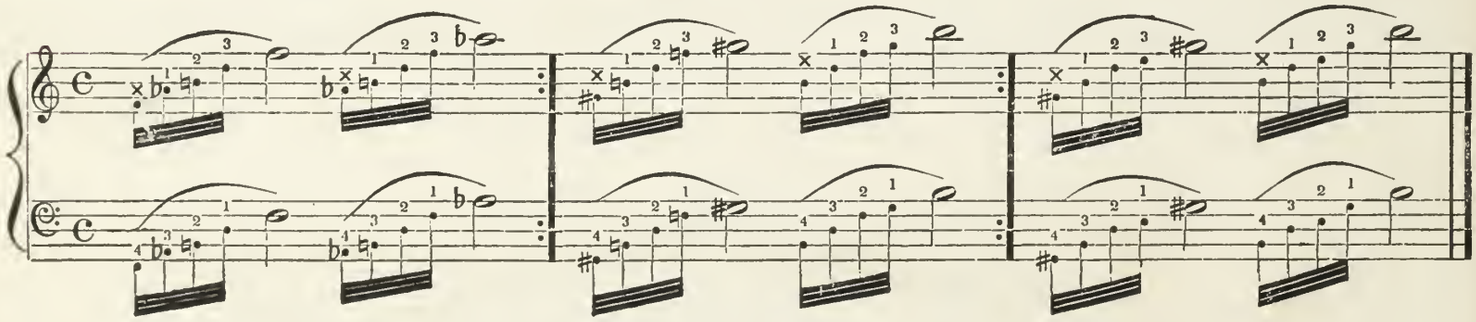
Moderato.

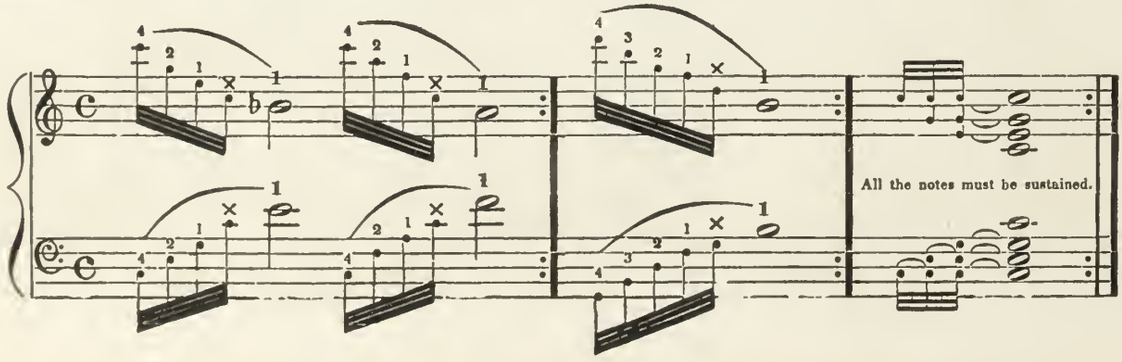


Play the small notes together.



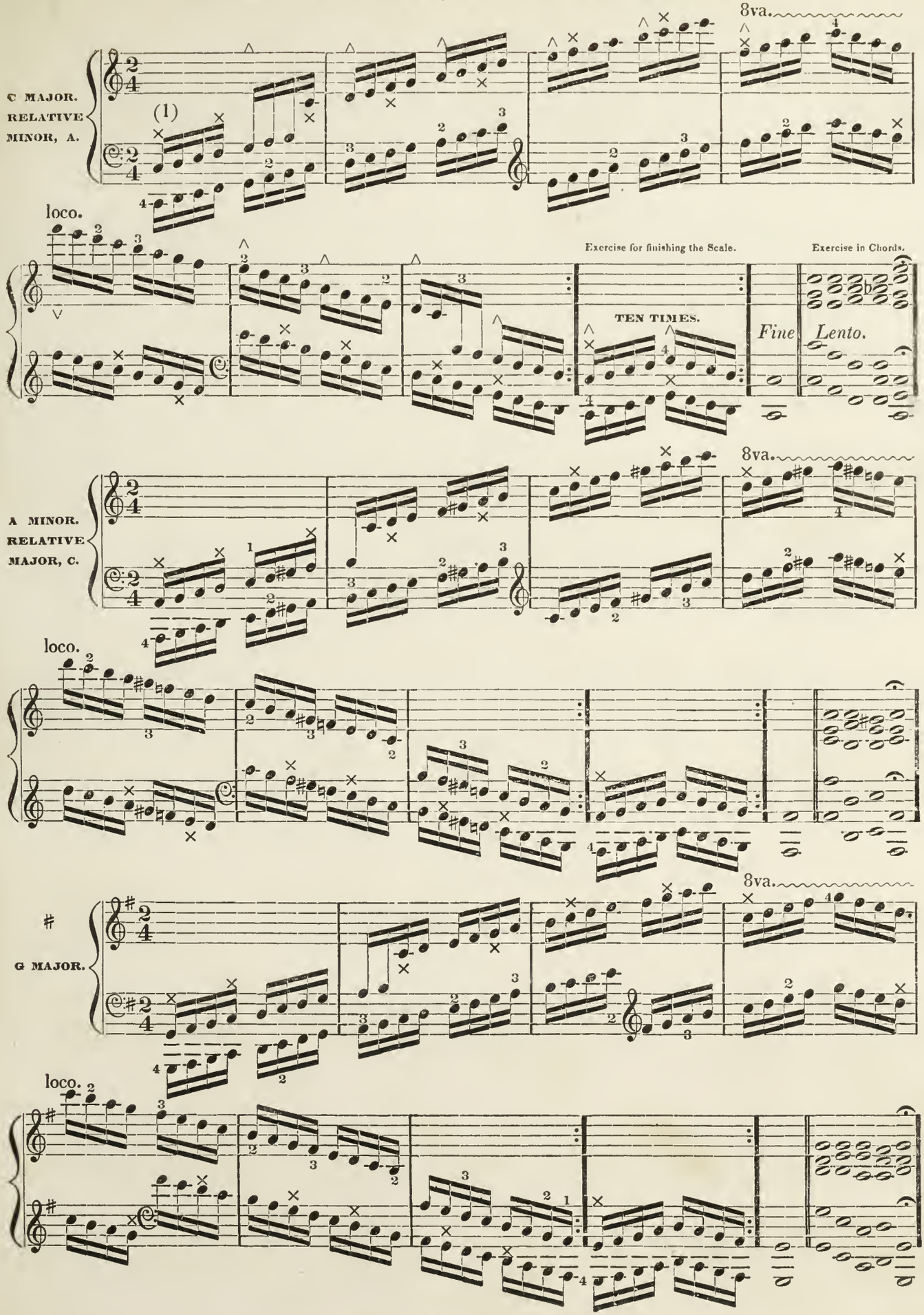






DAILY STUDY OF THE SCALES,

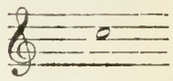
IN ALL THE KEYS, MAJOR AND MINOR.



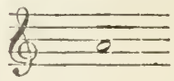
The relative minor of a major key will always be found a minor third below the tonic.

The relative major of a minor key will always be found a minor third above the tonic.

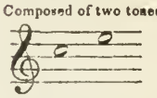
Key of C Major.



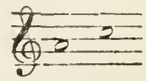
Relative Minor A.



Major Third,
Composed of two tones.



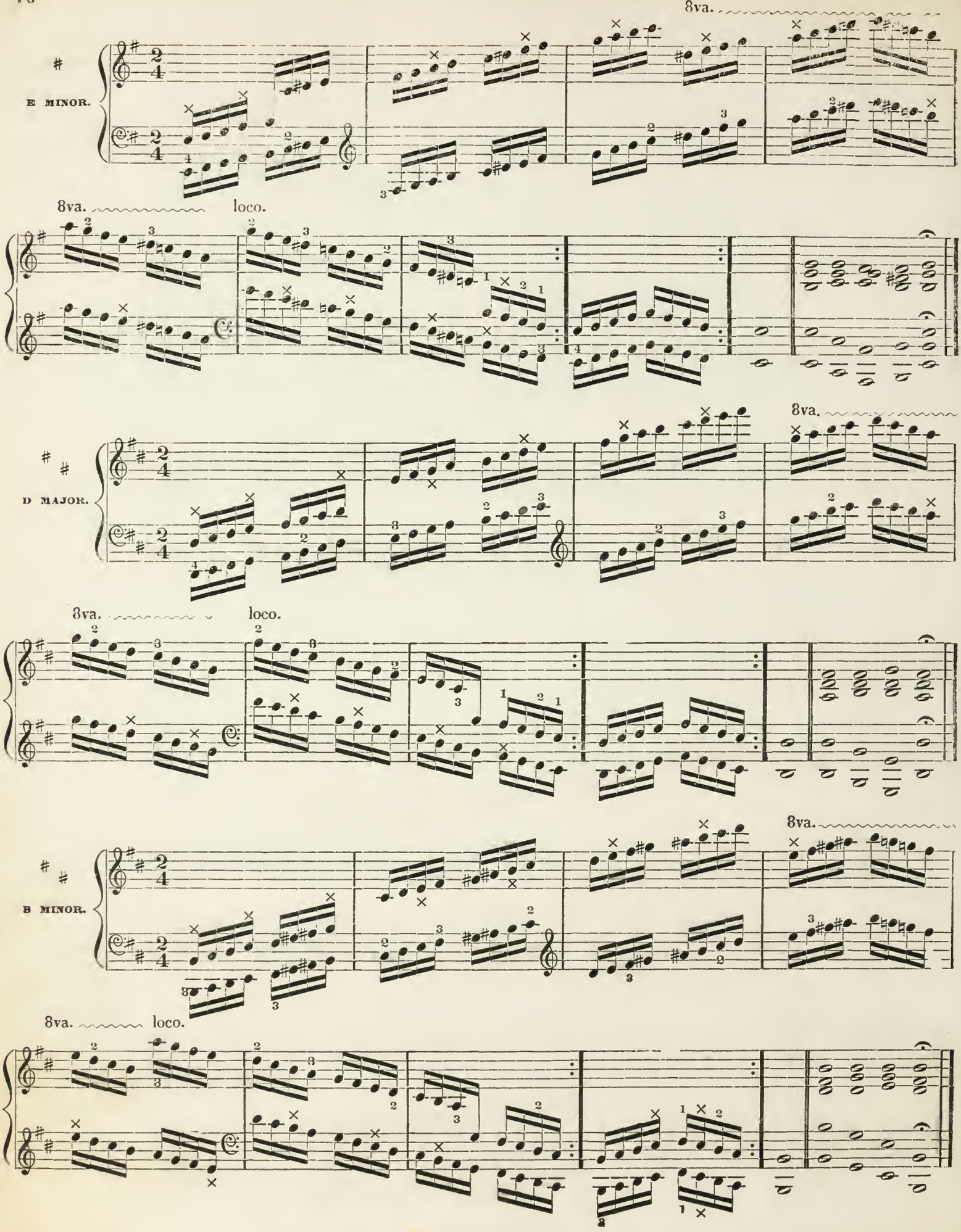
Minor Third,
Composed of a tone and a half.

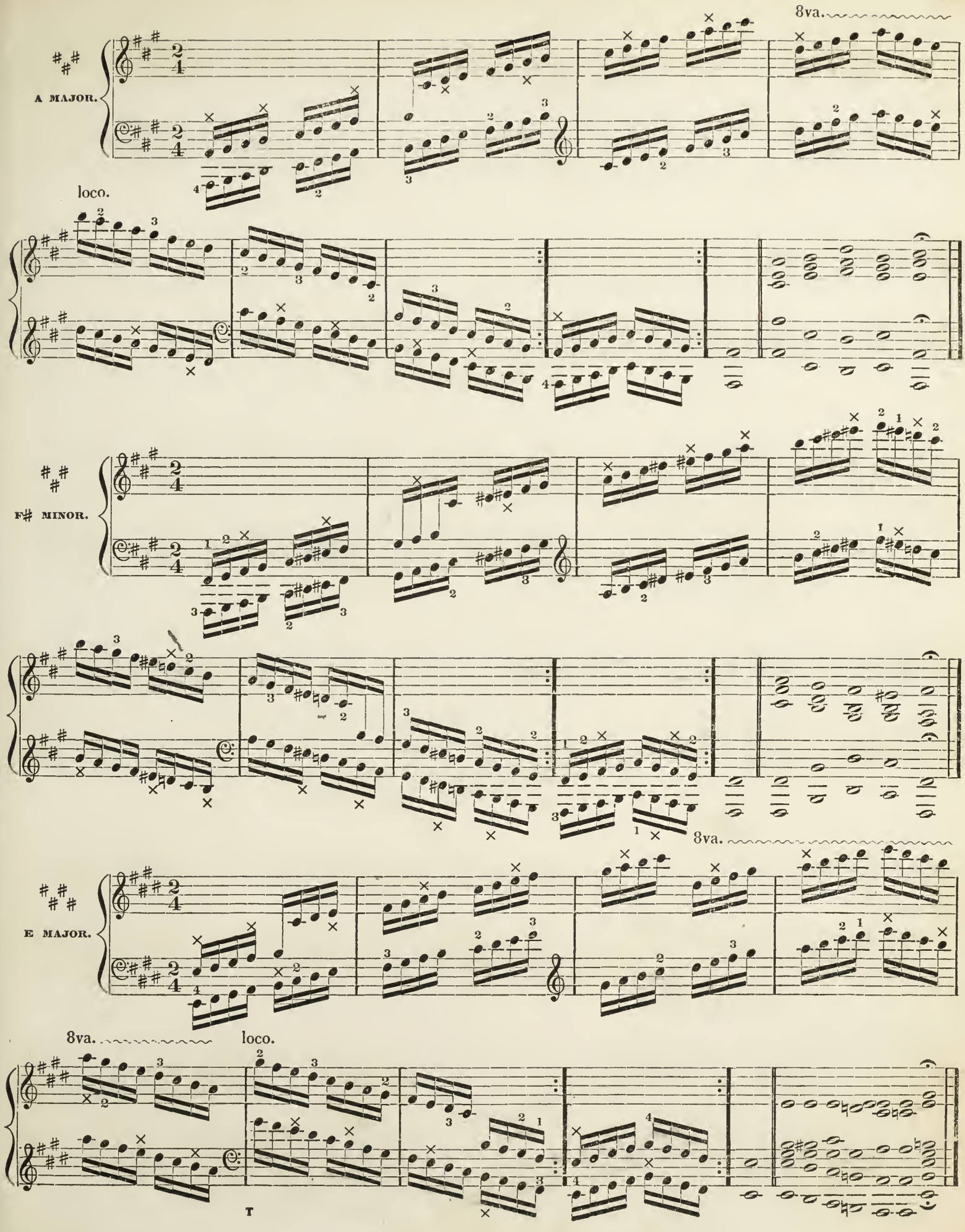


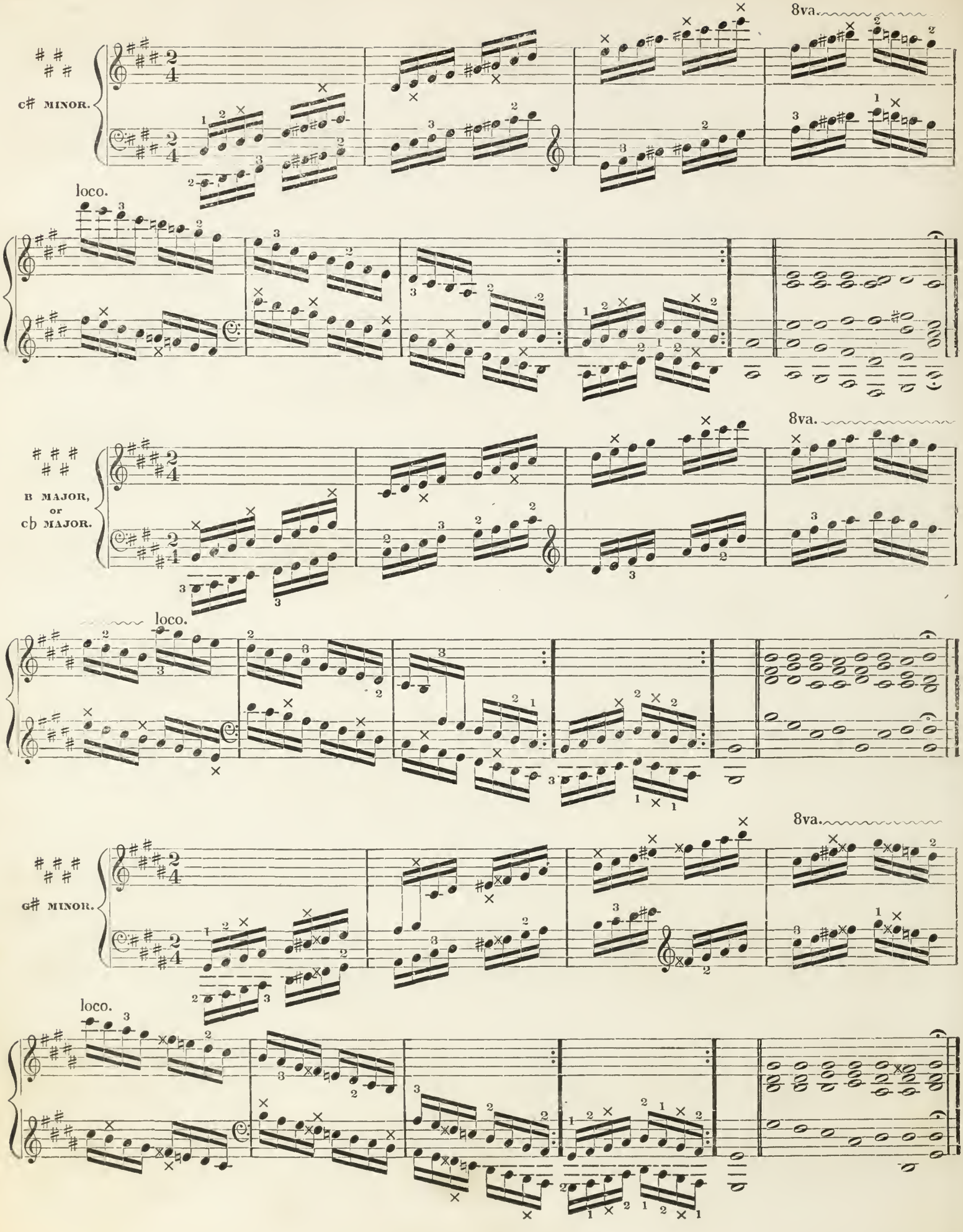
Begin the practice of the scales slowly, and continue until they can be executed with rapidity.

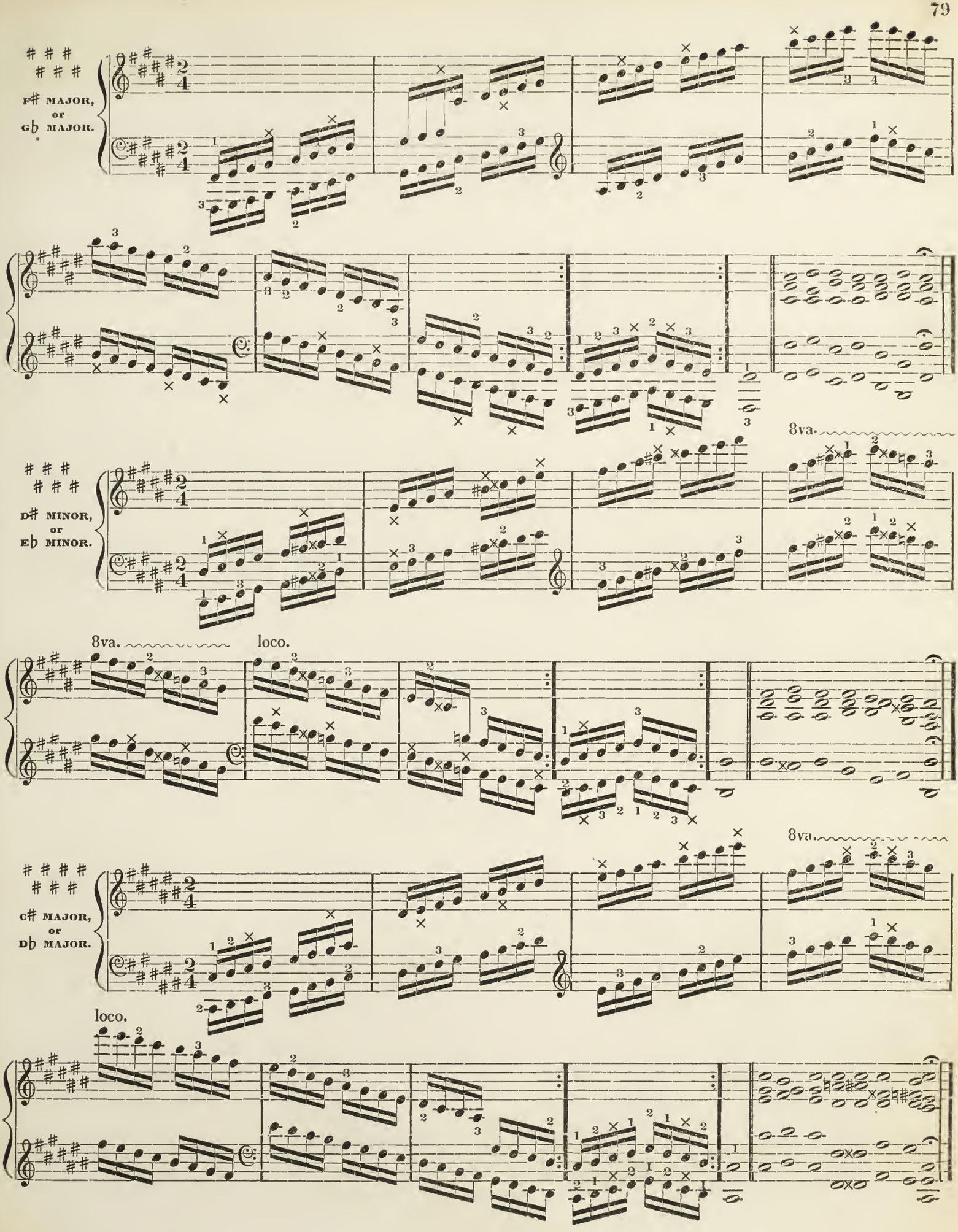
Give all the notes equal force, and carefully avoid any movement of the hand whilst the 3d finger is passed over the thumb, or the thumb under the 3d finger.

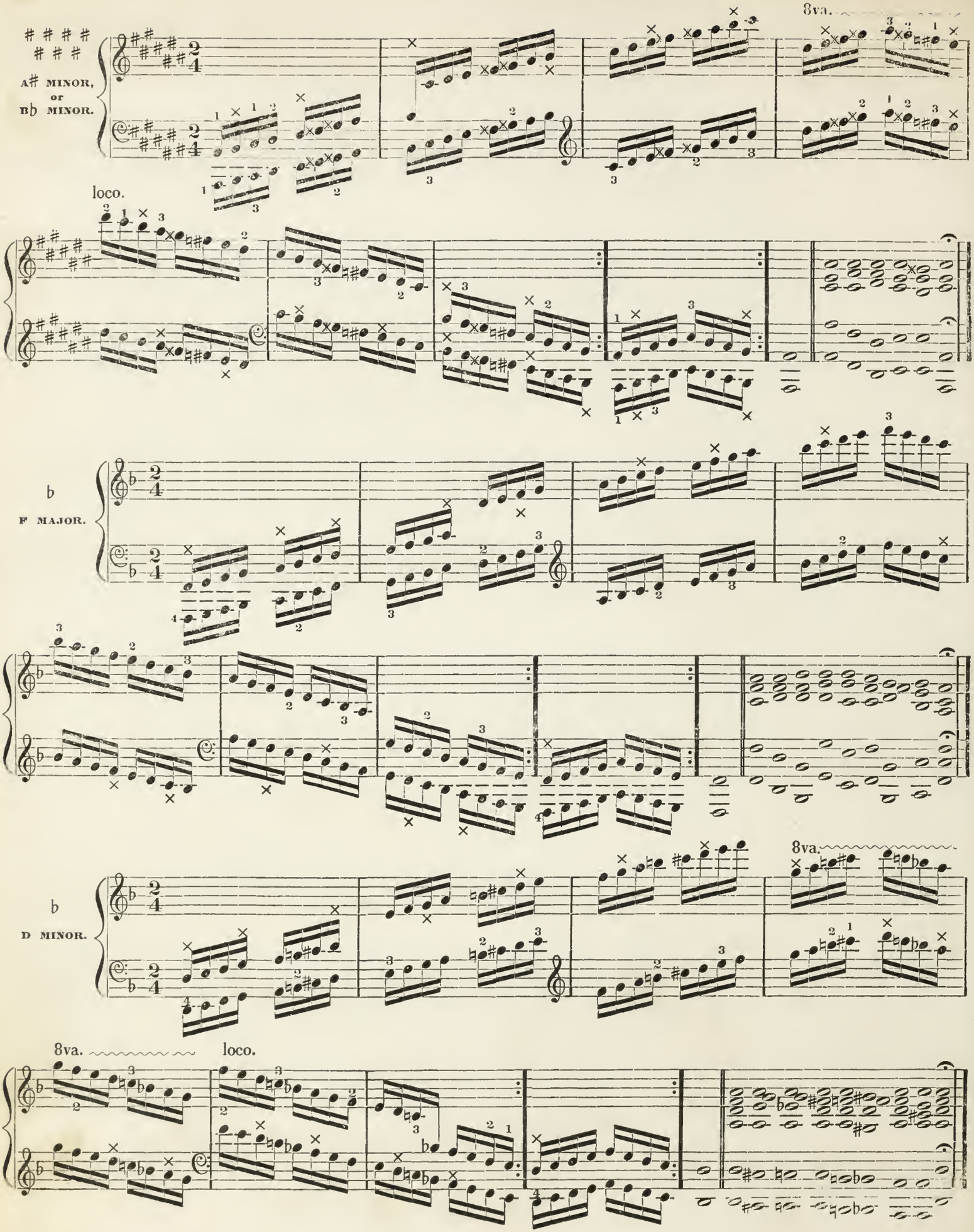
(1) Accent well the two beats of the measure.

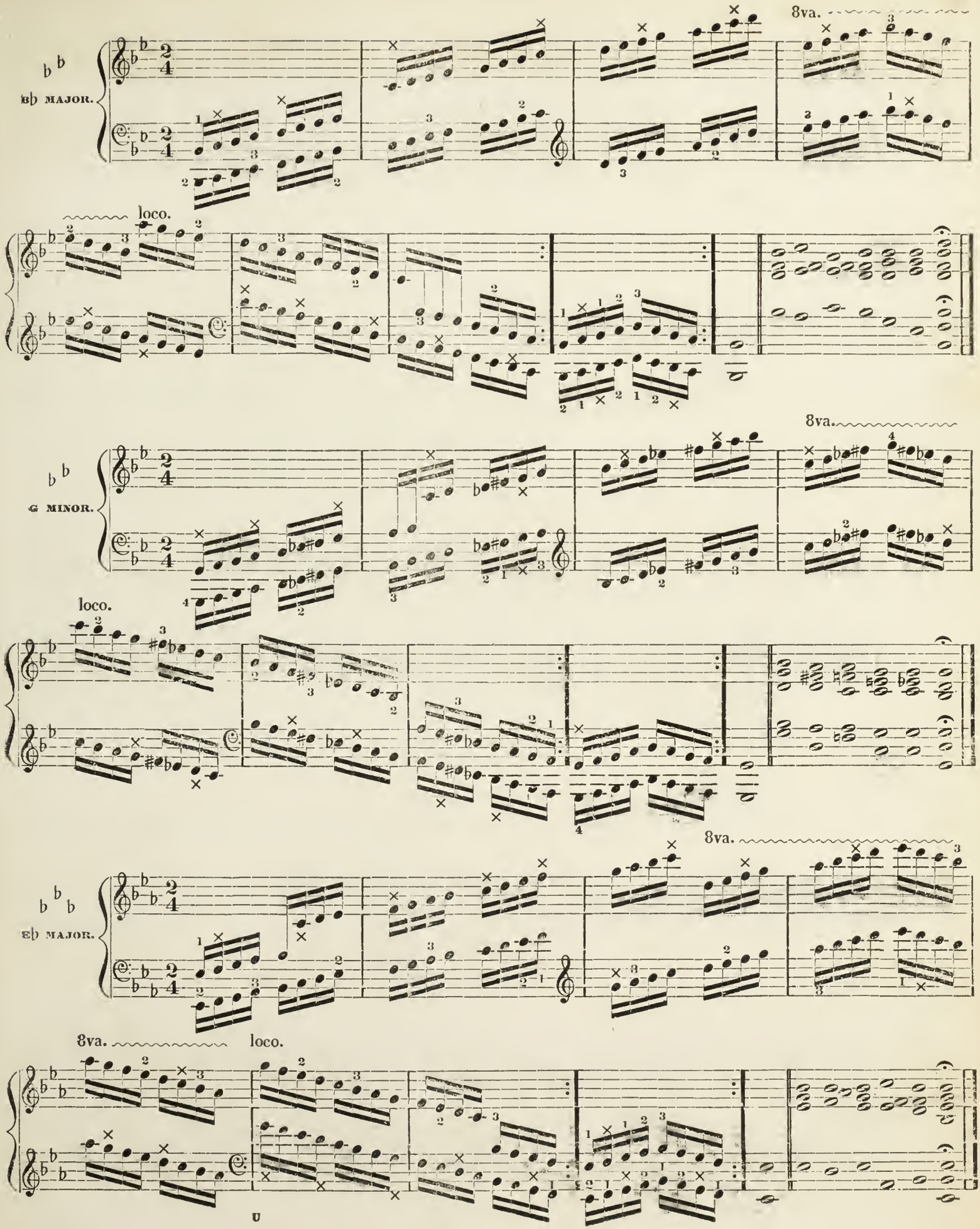

8va.
E MINOR.
8va. loco.
8va.
D MAJOR.
8va. loco.
8va.
B MINOR.
8va. loco.

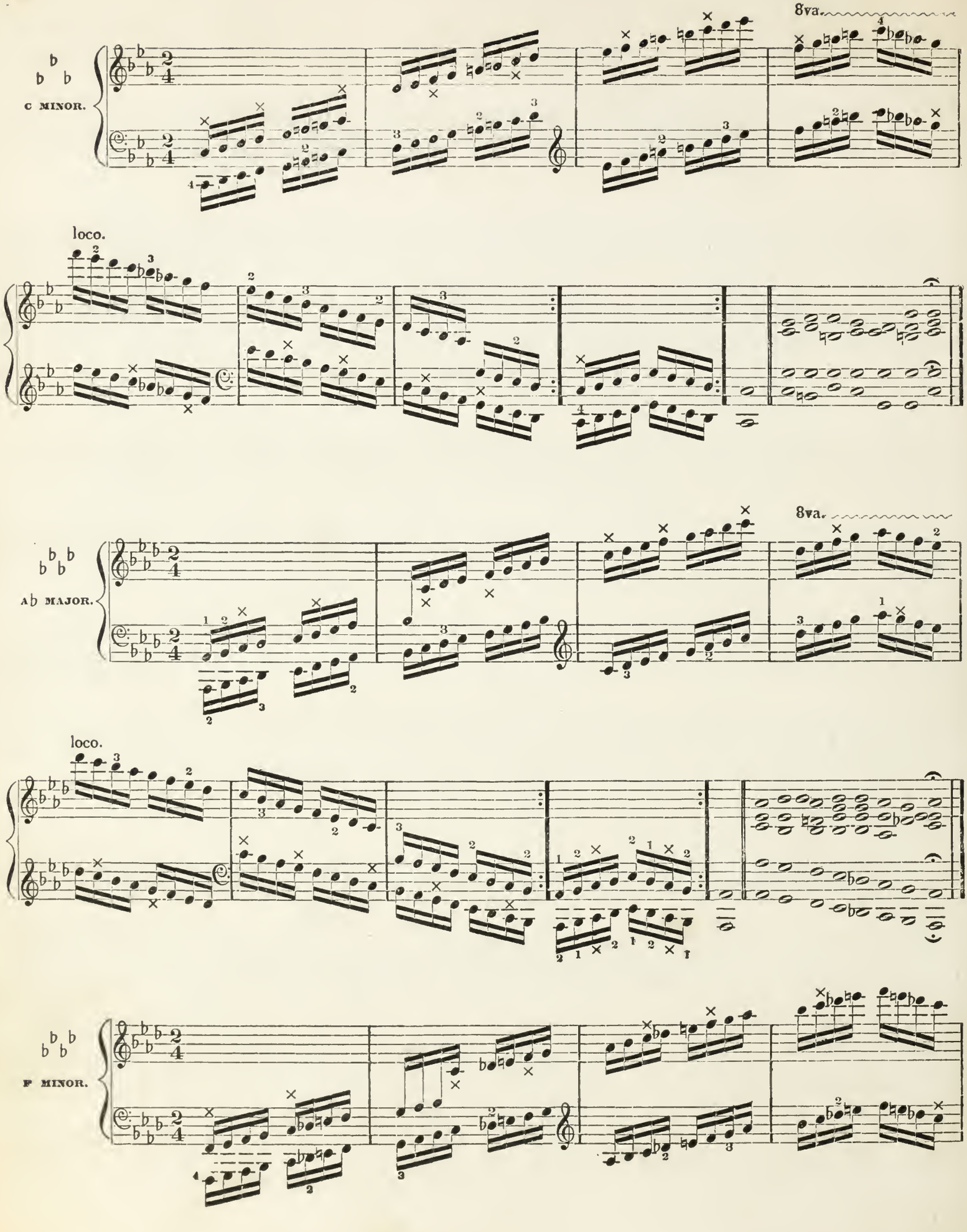

8va.
A MAJOR.
loco.
F♯ MINOR.
8va.
E MAJOR.
8va.
loco.

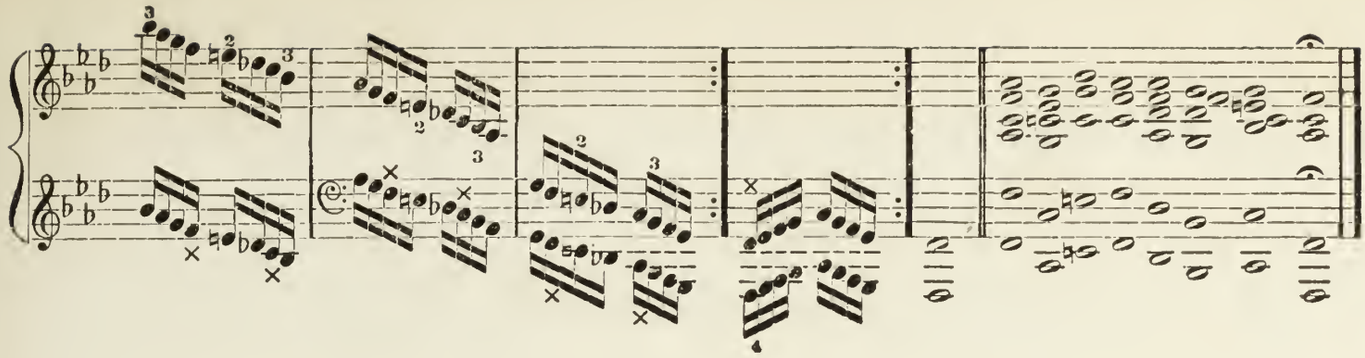

8va.
C♯ MINOR.
loco.
8va.
B MAJOR,
or
C♭ MAJOR.
loco.
8va.
G♯ MINOR.
loco.


F♯ MAJOR,
or
G♭ MAJOR.
8va.
D♯ MINOR,
or
E♭ MINOR.
8va.
loco.
8va.
C♯ MAJOR,
or
D♭ MAJOR.
loco.

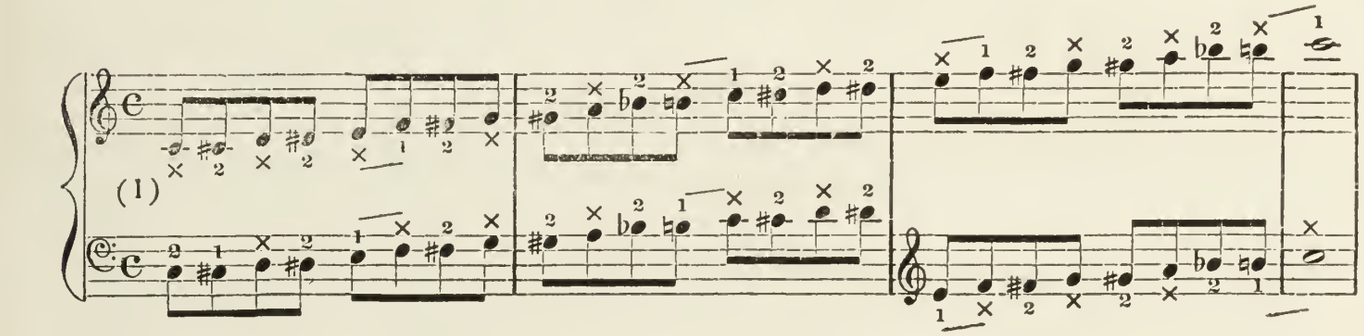

A♯ MINOR, or B♭ MINOR.
8va.
loco.
F MAJOR.
D MINOR.
8va.
8va.
loco.


8va.
B♭ MAJOR.
loco.
8va.
G MINOR.
loco.
8va.
E♭ MAJOR.
8va.
loco.

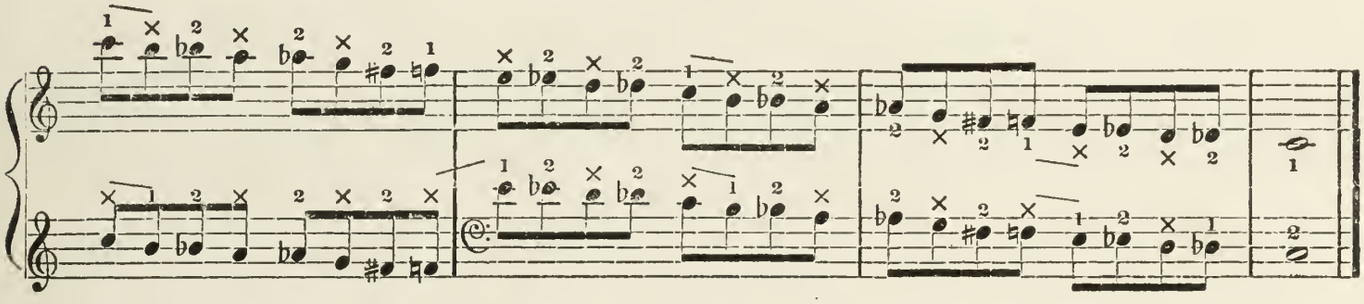

8va.
C MINOR.
loco.
8va.
Ab MAJOR.
loco.
F MINOR.

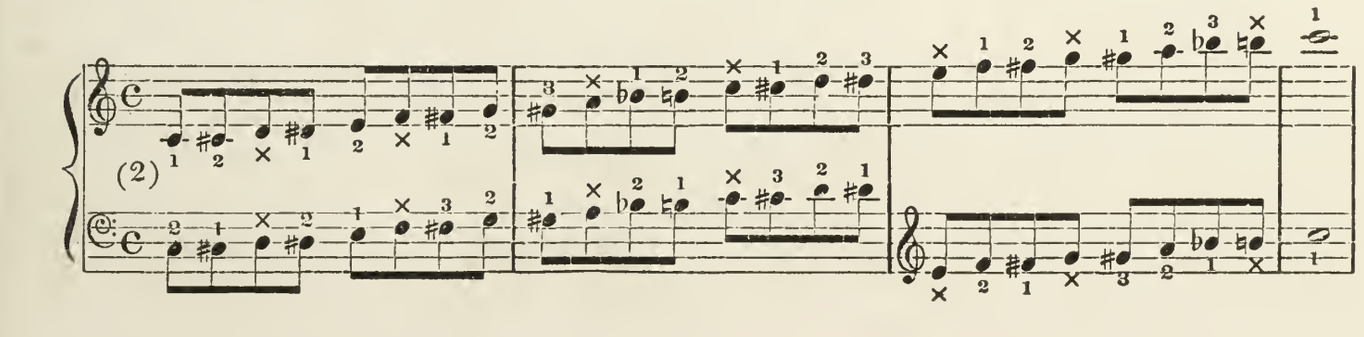


CHROMATIC SCALE.

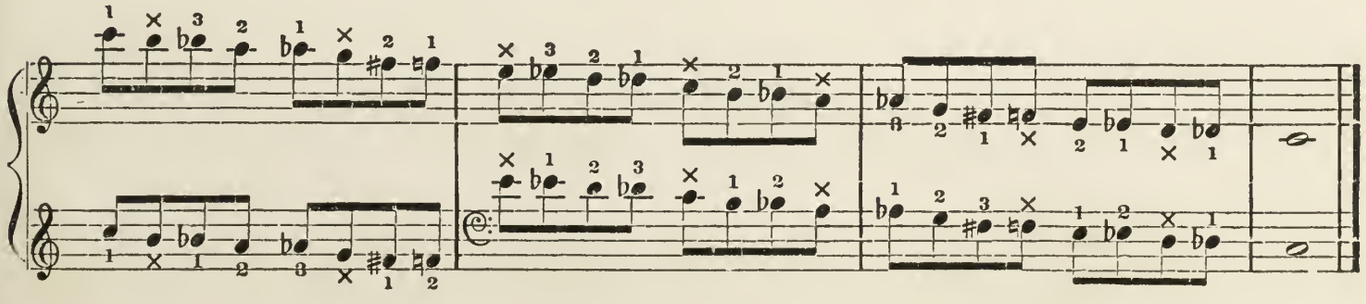


(1) The most usual and best fingering, because it is uniform, and is calculated to give equal force to each finger.





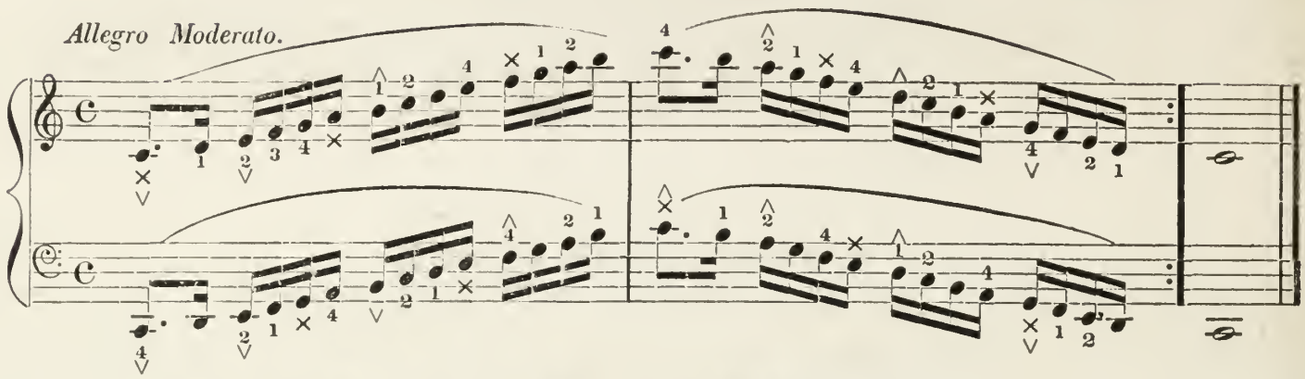
(2) This mode of fingering may be employed in a moderate movement.



EXERCISES

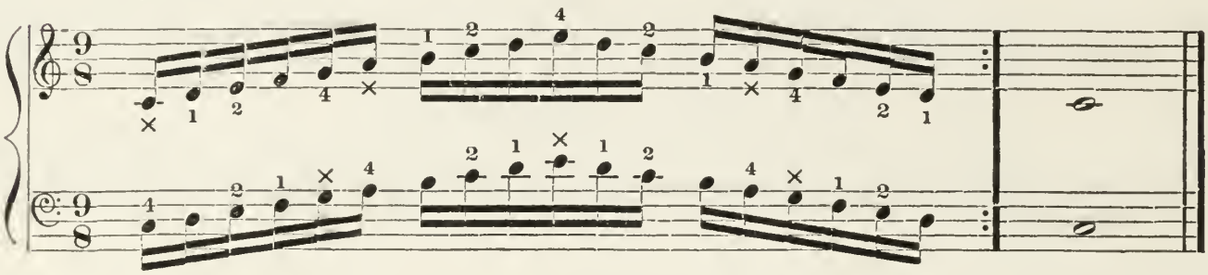
In passing the thumb after the 4th finger. and the 4th finger after the thumb, without regard to the ordinary rules of fingering.

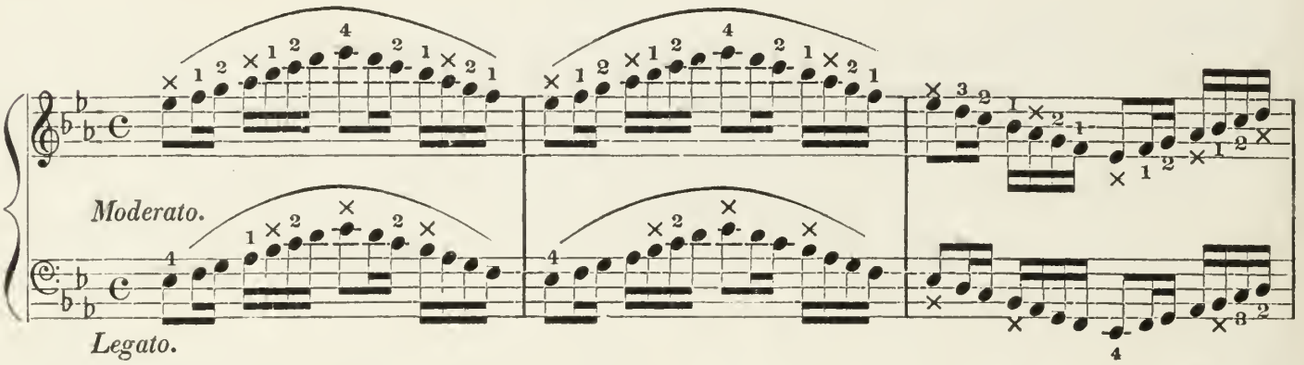
Allegro Moderato.

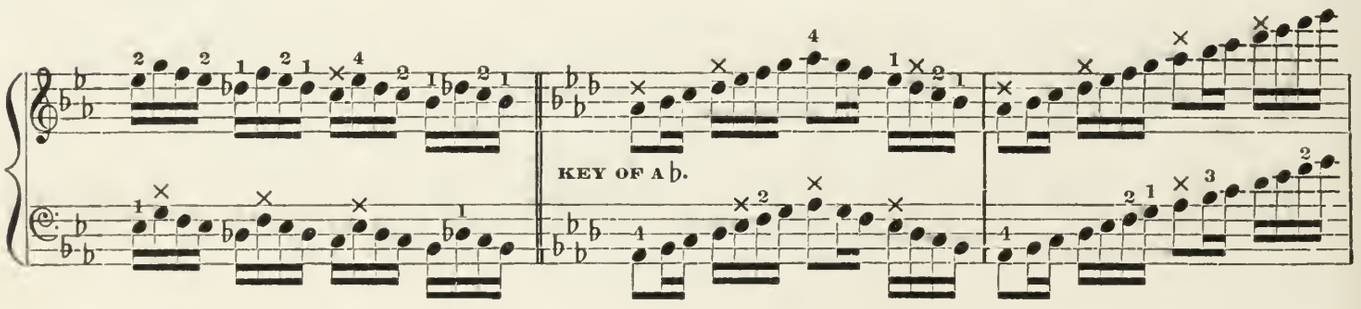


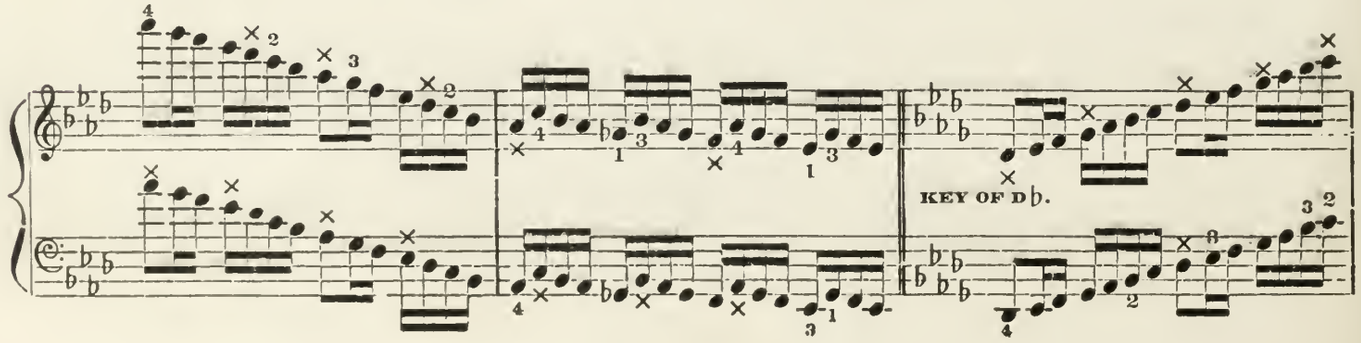
Note.

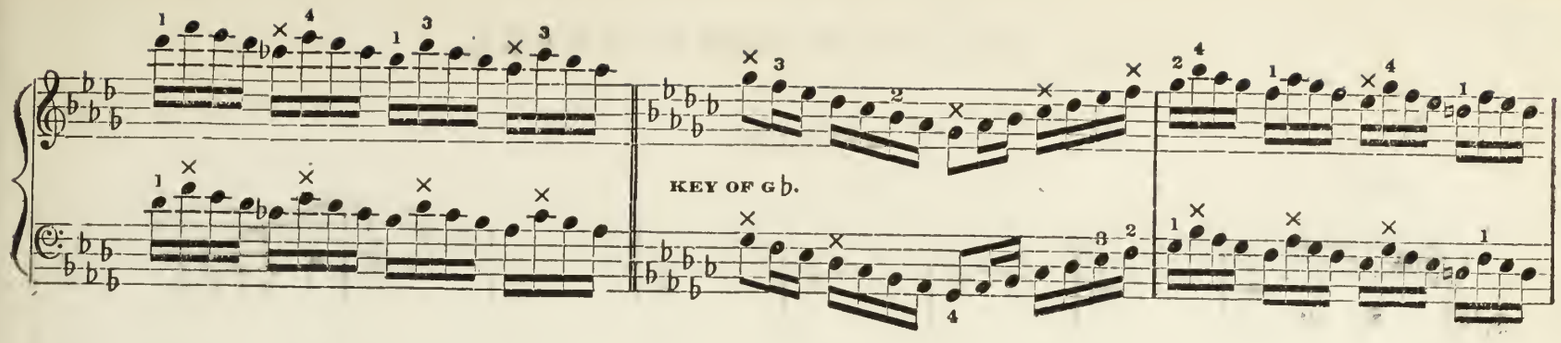
This fingering may be admitted in some cases, without being adopted as a general rule. Still, as it is desirable to acquire the greatest degree of experience and dexterity, it is very important to become familiar with this mode of fingering, because it is the key to a great number of difficulties, and may frequently be employed to advantage.



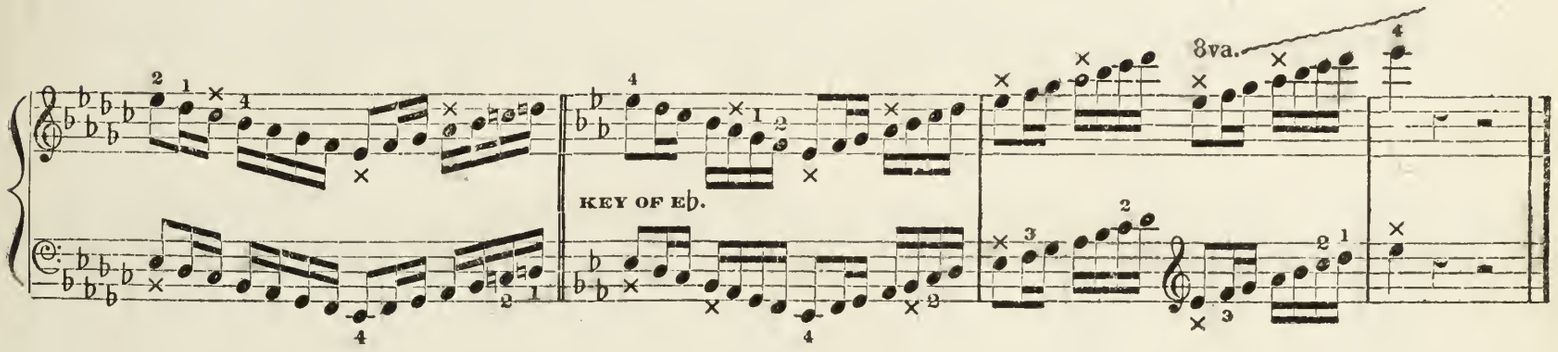


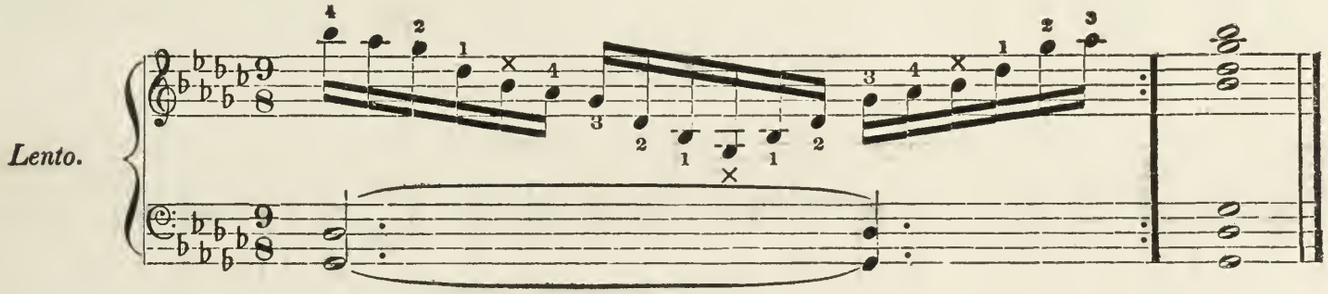


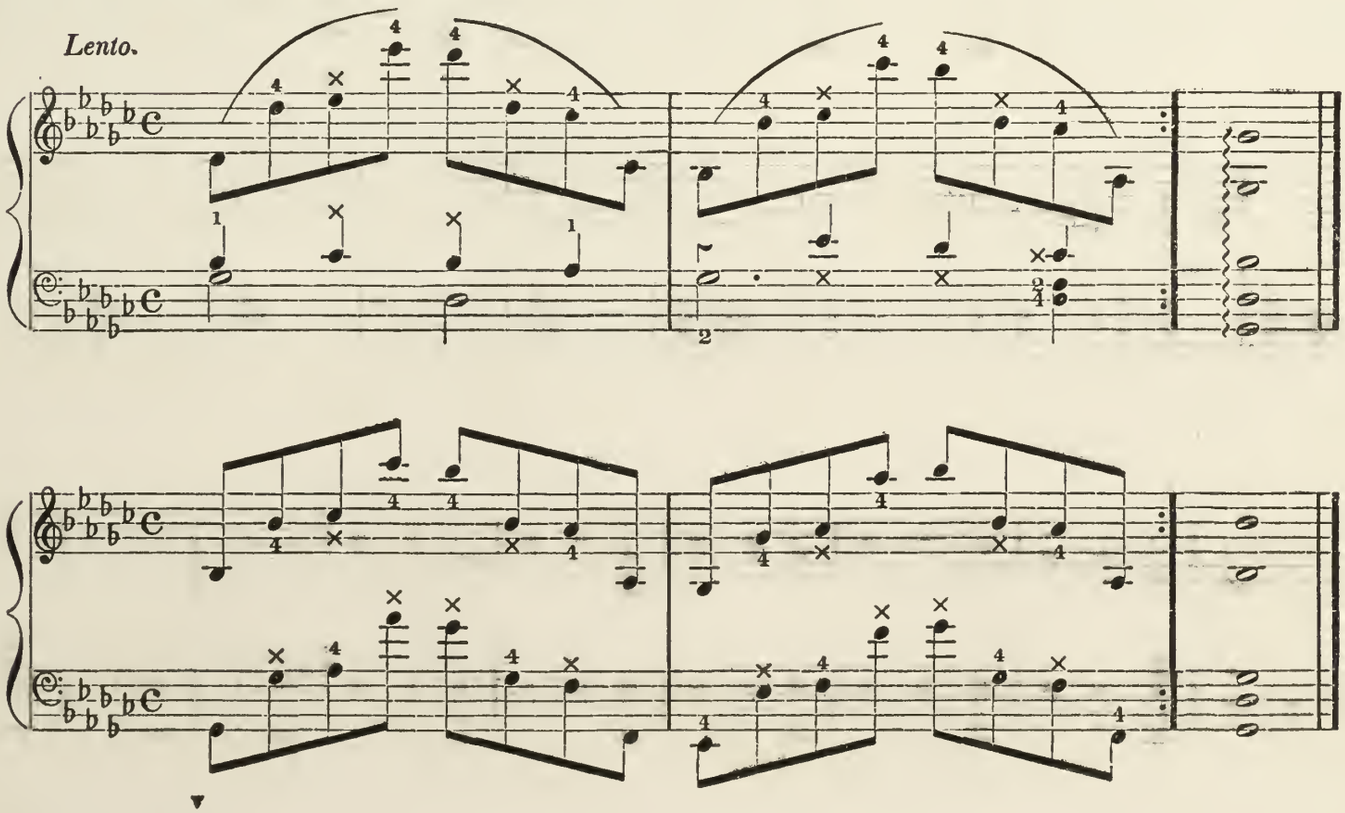




KEY OF G♭.





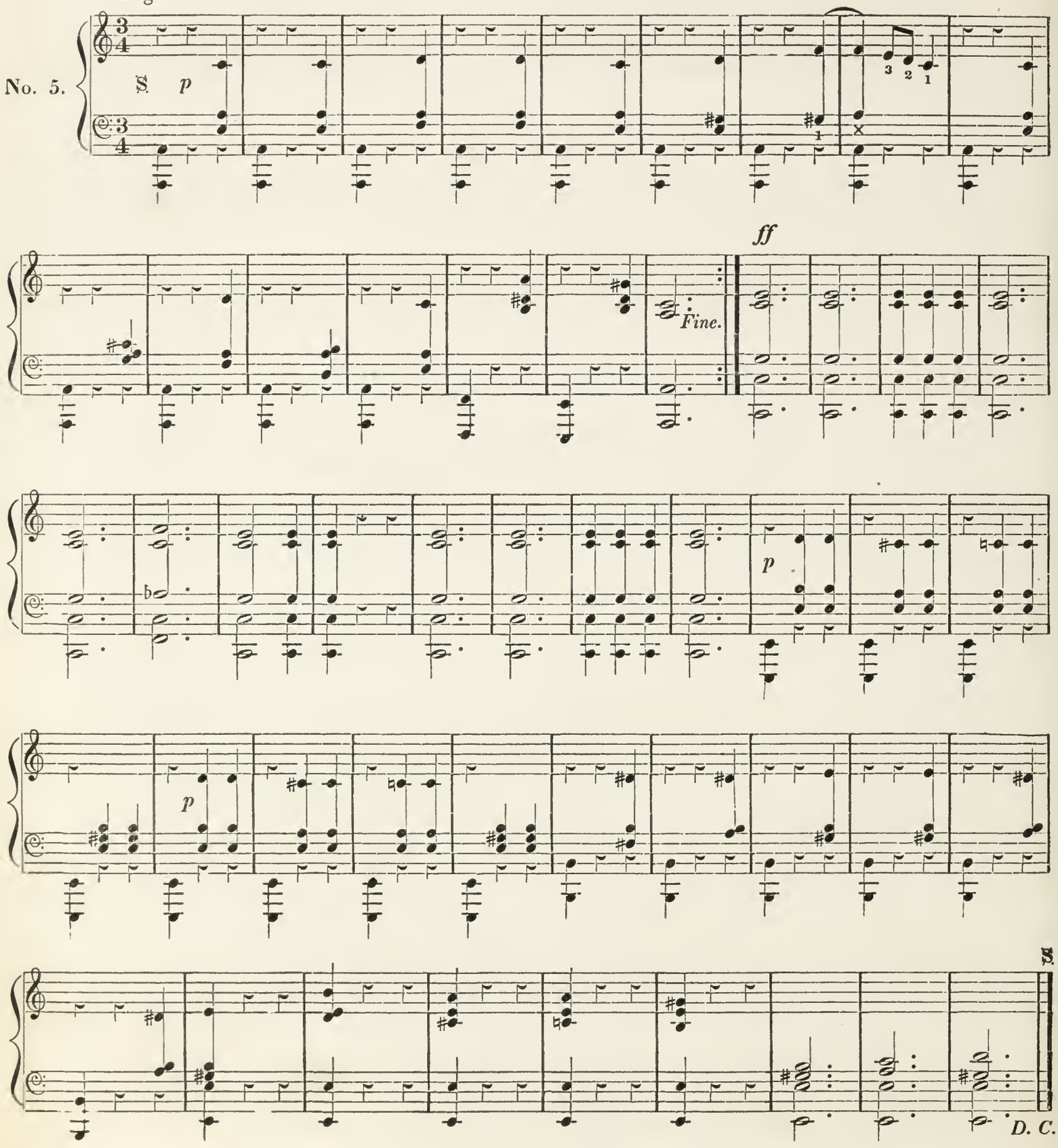


MELODY FOR FOUR HANDS.

SECONDO.

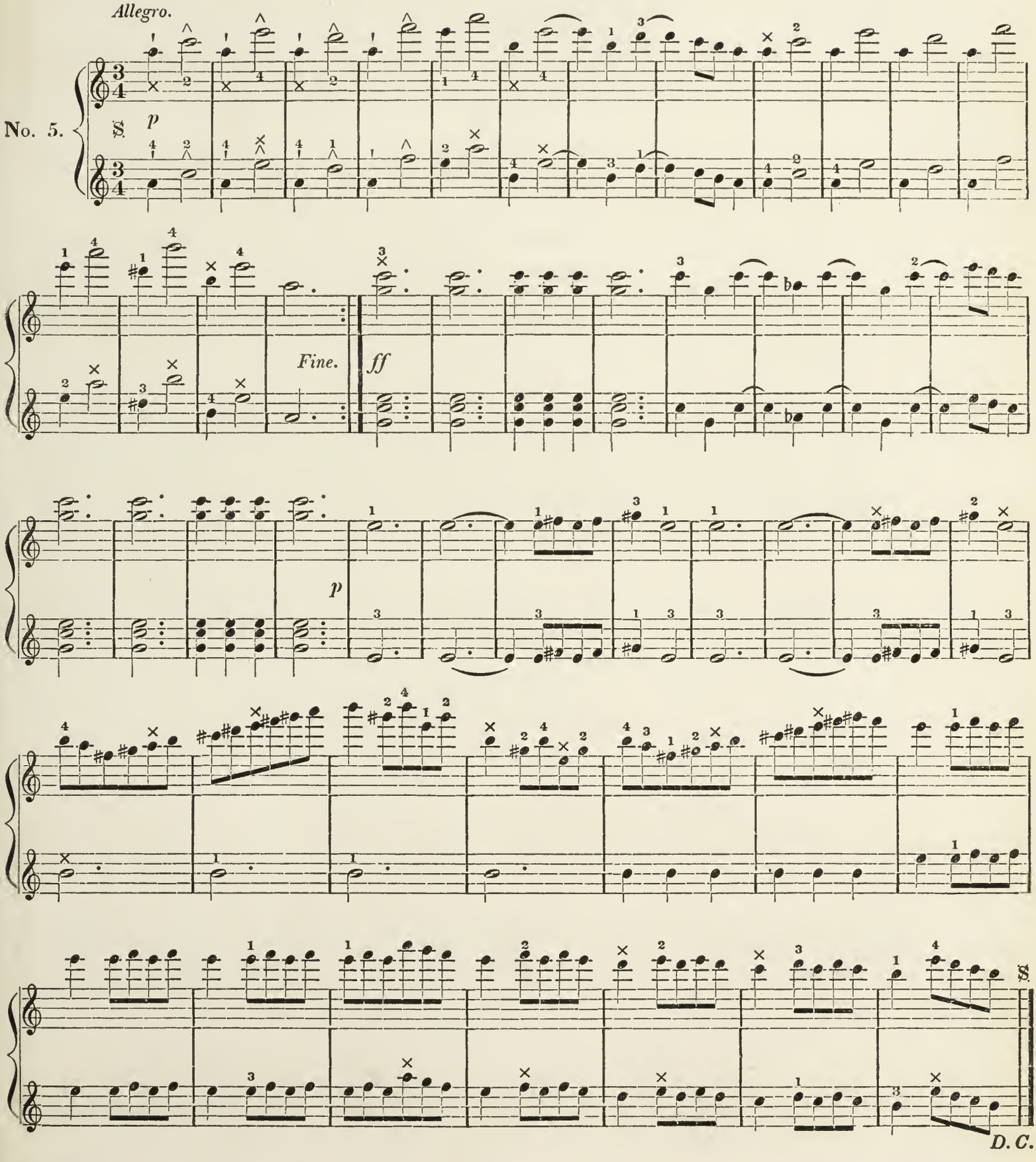
Allegro.

No. 5.



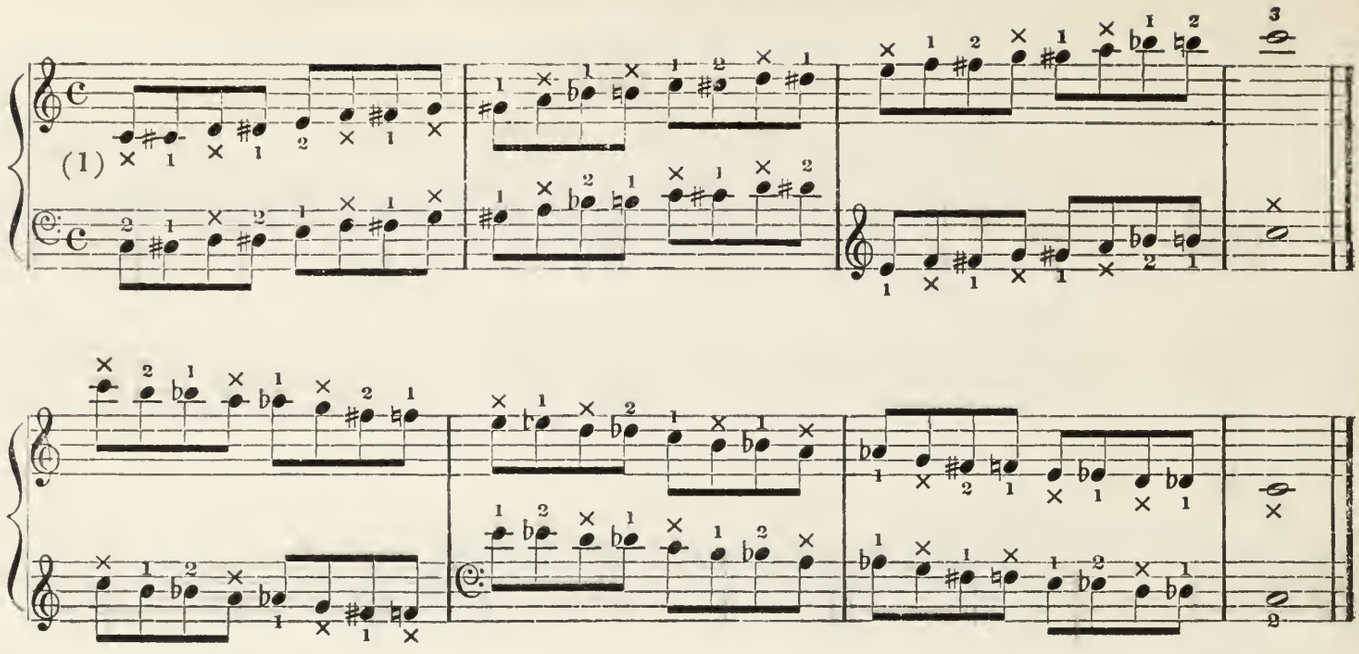
MELODY FOR FOUR HANDS.

PRIMO.

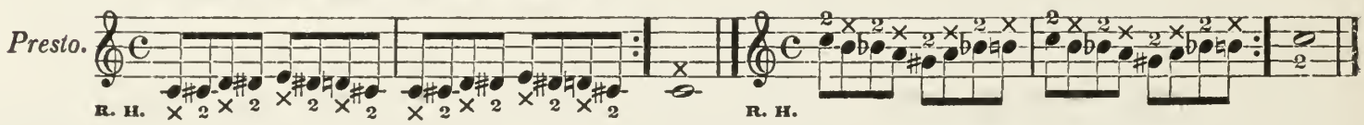


CHROMATIC SCALES.

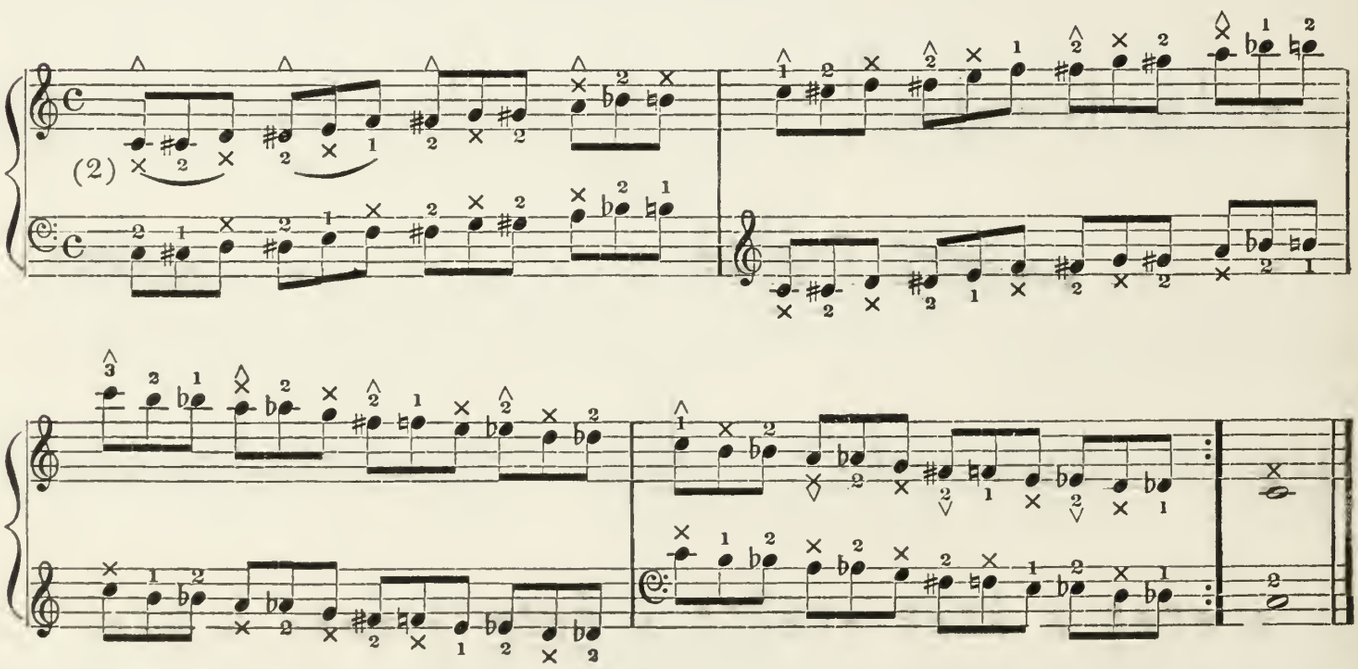
(1)
This mode of fingering should be avoided, on account of the unequal strength which exists between the thumb and the 1st finger; the 1st finger being the weakest.



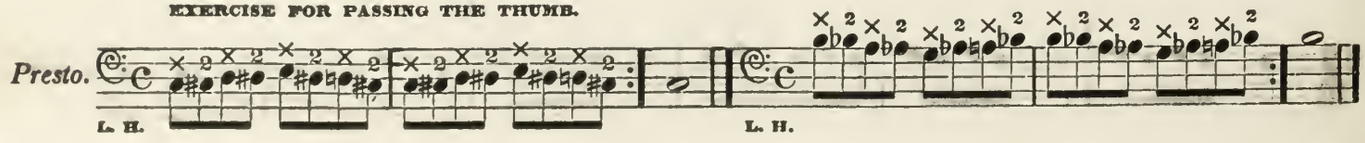
EXERCISE FOR PASSING THE THUMB.



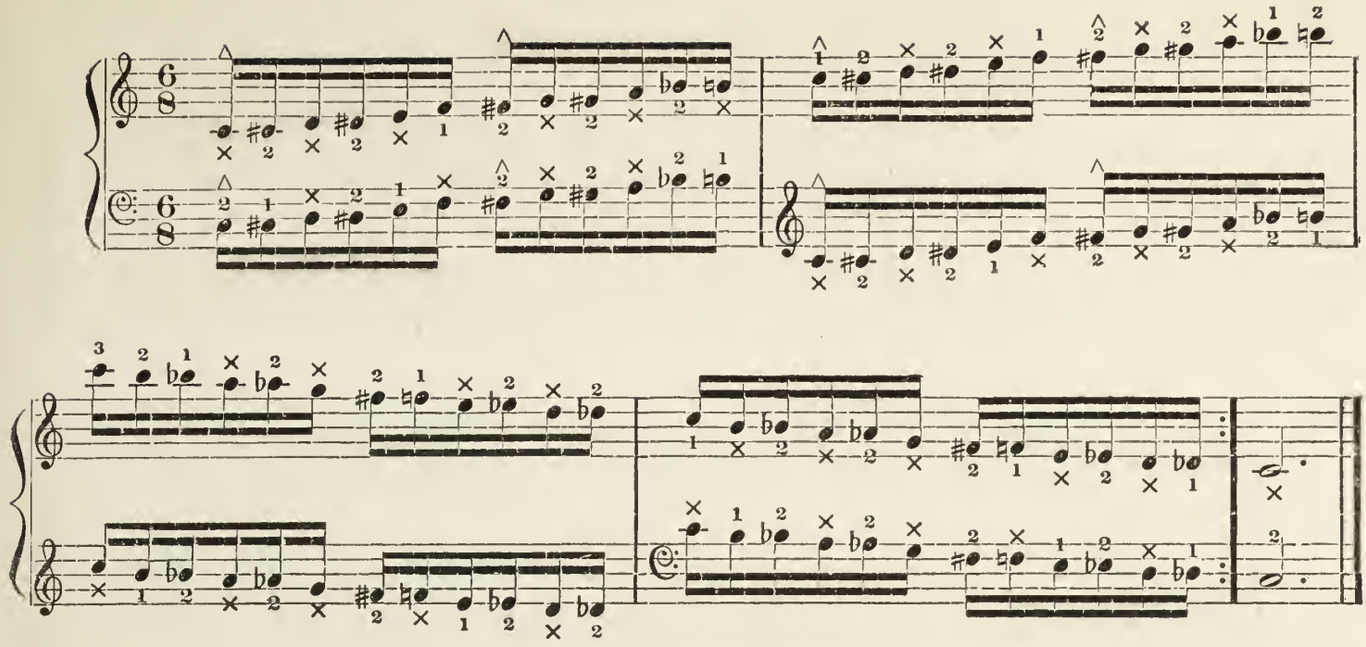
(2)
Indicate the time by grouping the notes in triplets.



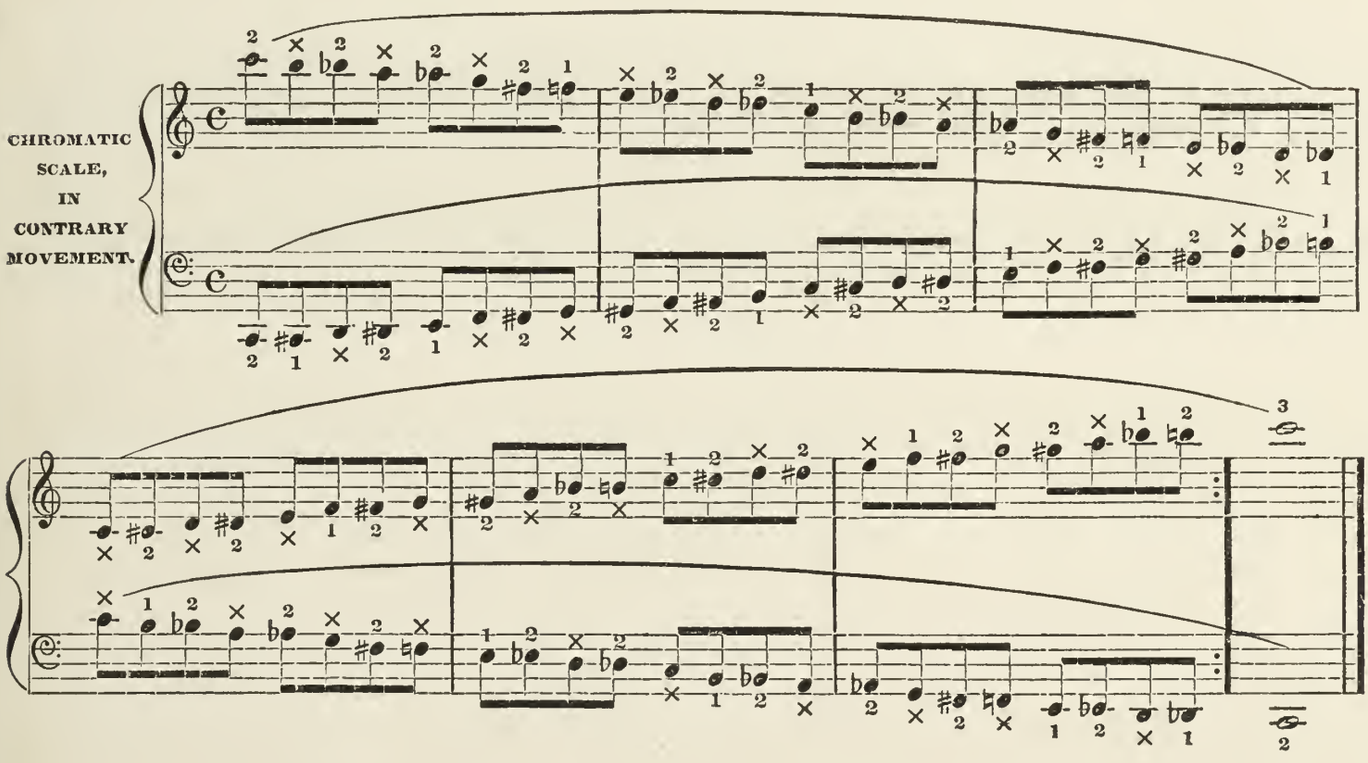
EXERCISE FOR PASSING THE THUMB.



Indicate the time by grouping the notes in sixes.

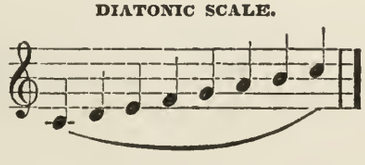


CHROMATIC SCALE, IN CONTRARY MOVEMENT.



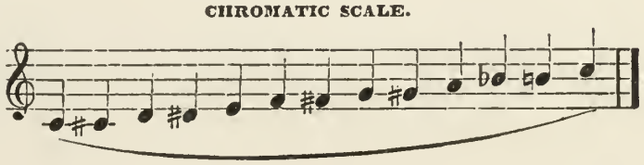
DIATONIC SCALE.

Succession of notes, proceeding by tones and semitones, major.



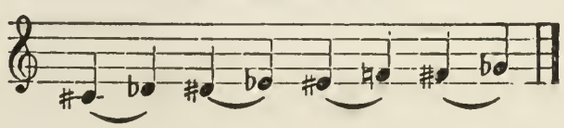
CHROMATIC SCALE.

Succession of notes, proceeding by consecutive semitones.



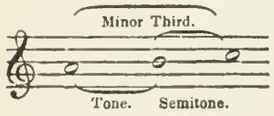
ENHARMONIC SCALE.

In the notation of this scale, C♯ may be written D♭, and vice versa; D♯ may be written E♭, and vice versa, &c. &c. &c.



LESSON XXV.

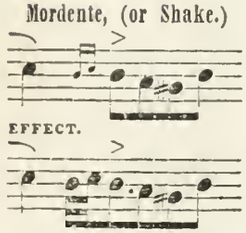
The minor mode is that in which the third note of the scale forms a minor third with the tonic.



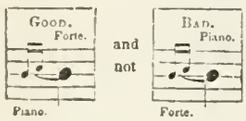
SCALE IN THE MINOR MODE.

(1)

Mordente, (or Shake.)



The small notes should be lightly executed, giving the accent to the principal note.

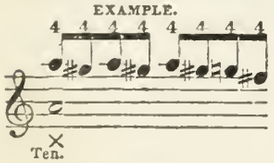


(2)

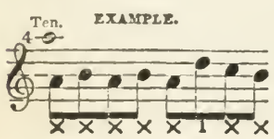
When the thumb has a note to sustain, several notes in succession may be executed with the 4th finger.

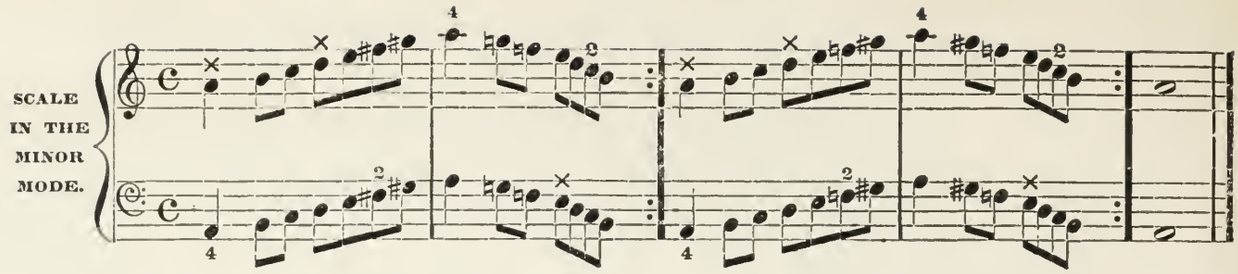
The same rule should be observed when the 4th finger has a note to sustain: several notes in succession may be executed with the thumb.

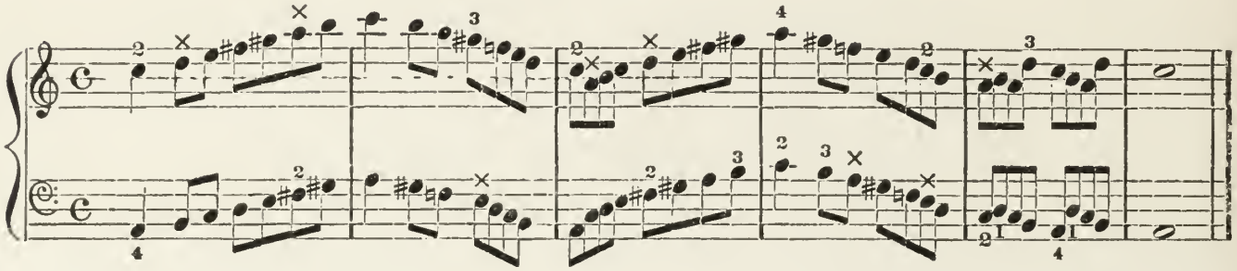
EXAMPLE.

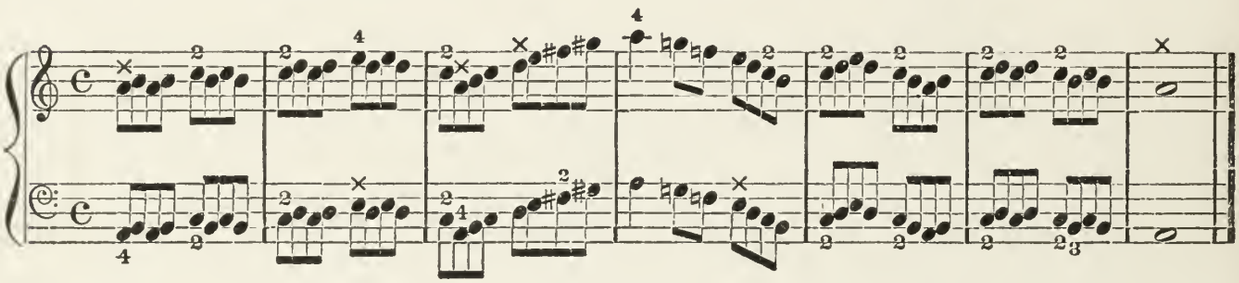


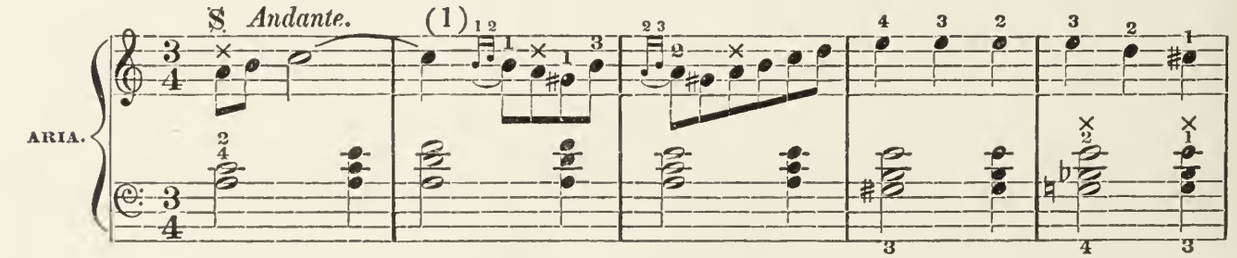
Ten. EXAMPLE.

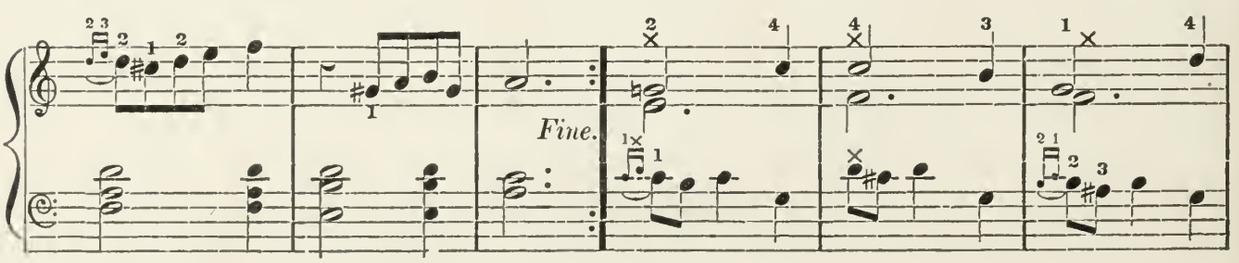


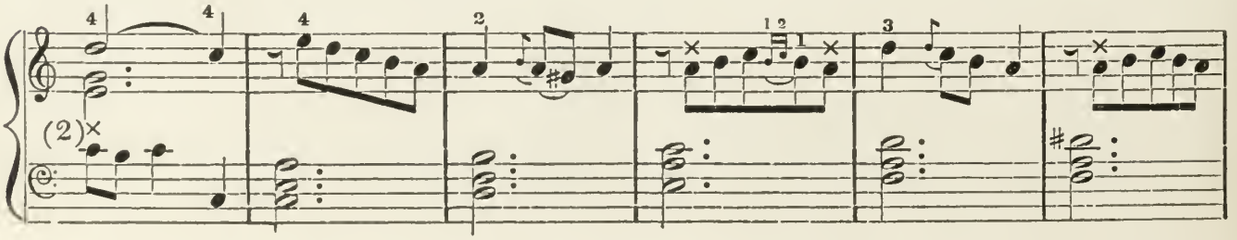


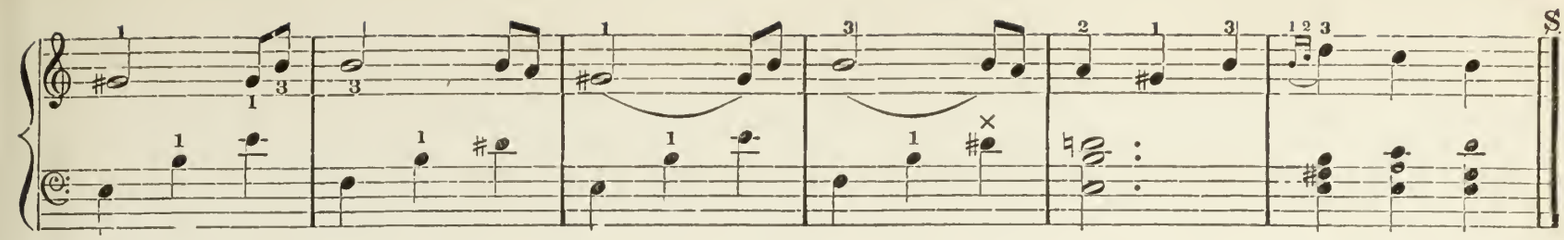






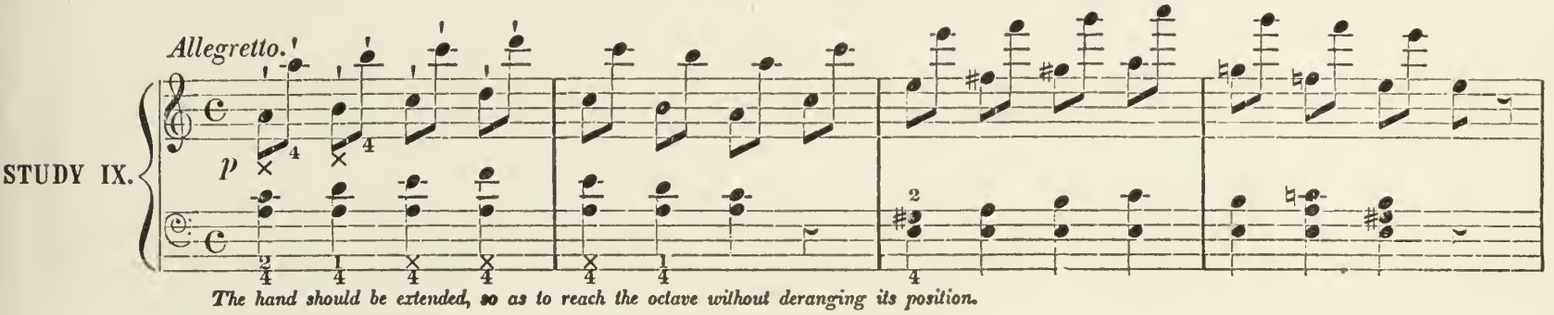




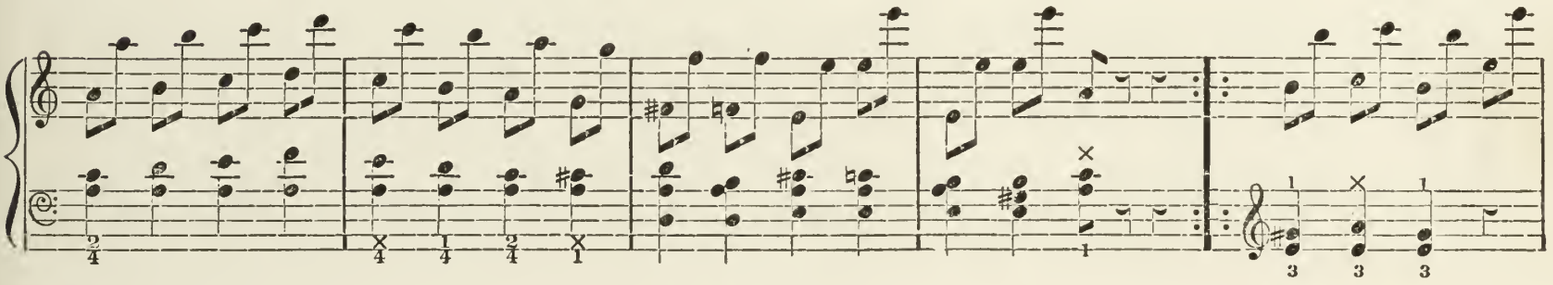


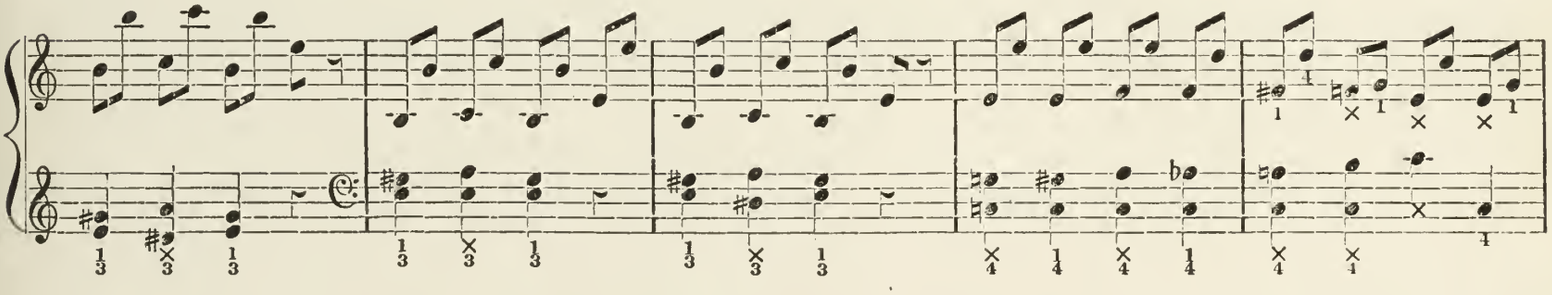
EXERCISE ON STACCATO NOTES.

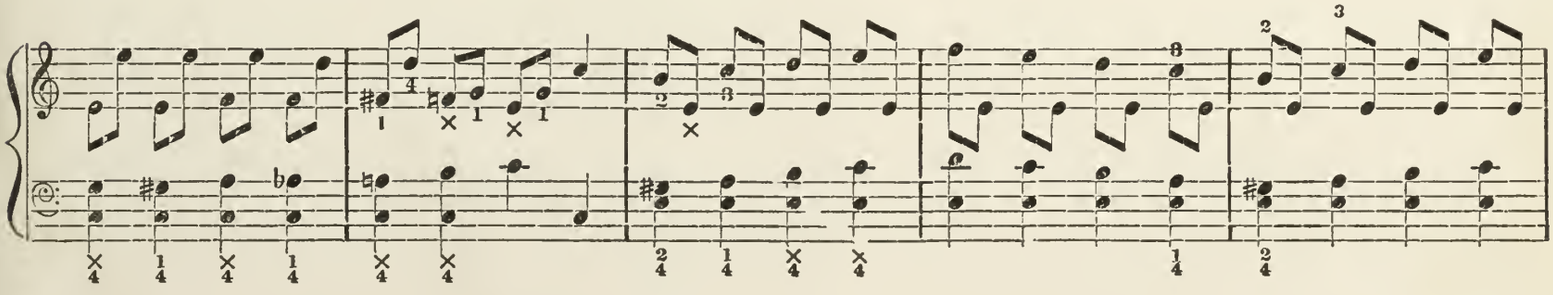
STUDY IX.

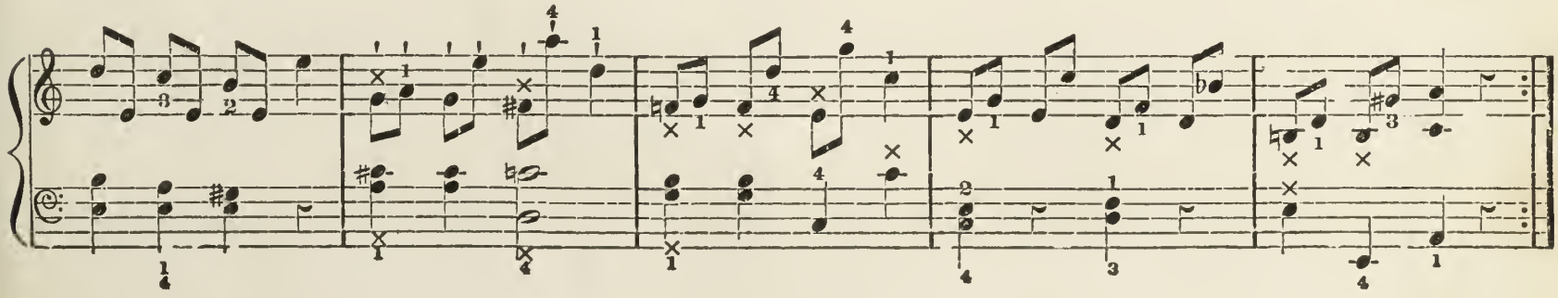


The hand should be extended, so as to reach the octave without deranging its position.

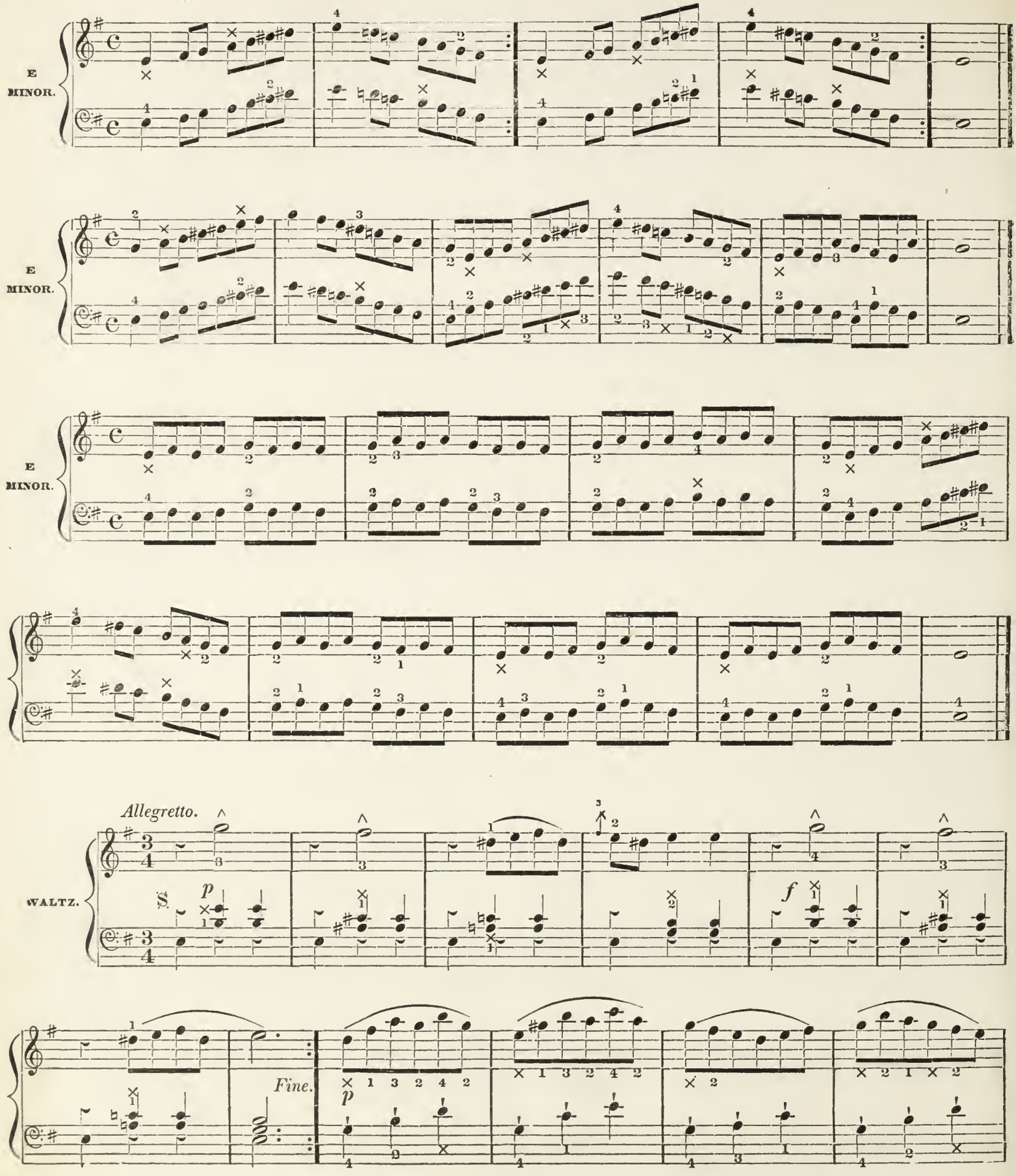


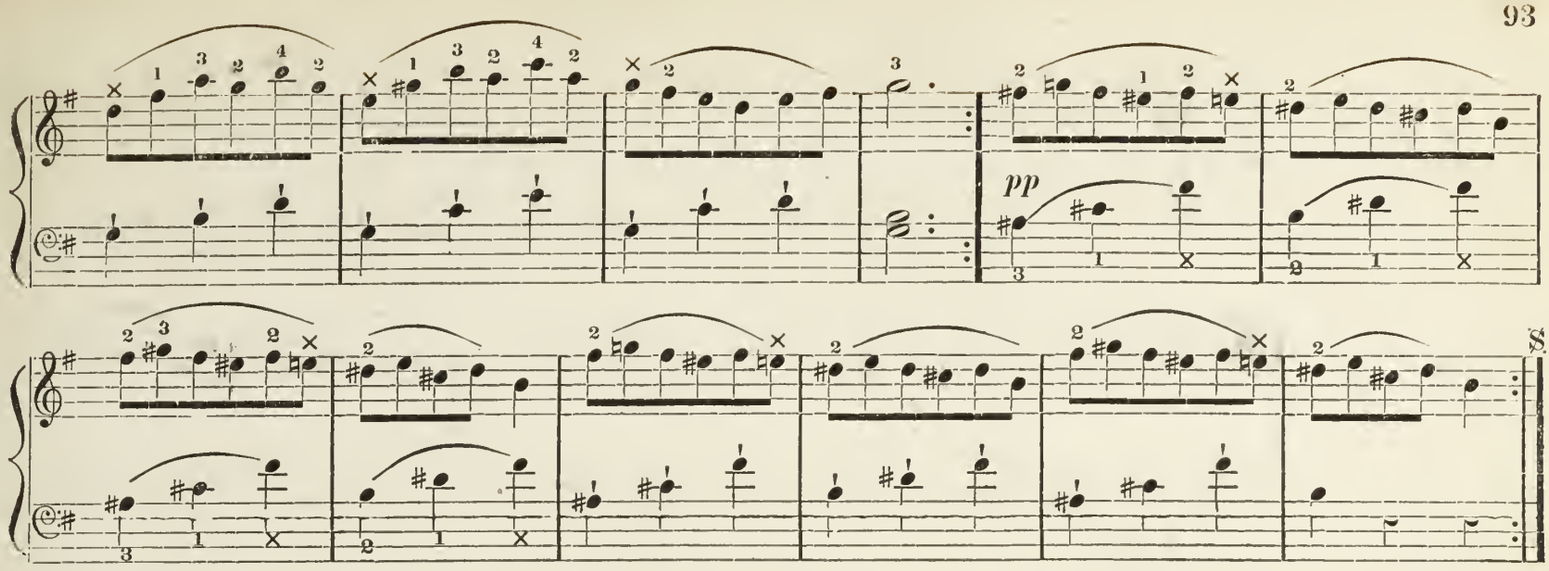






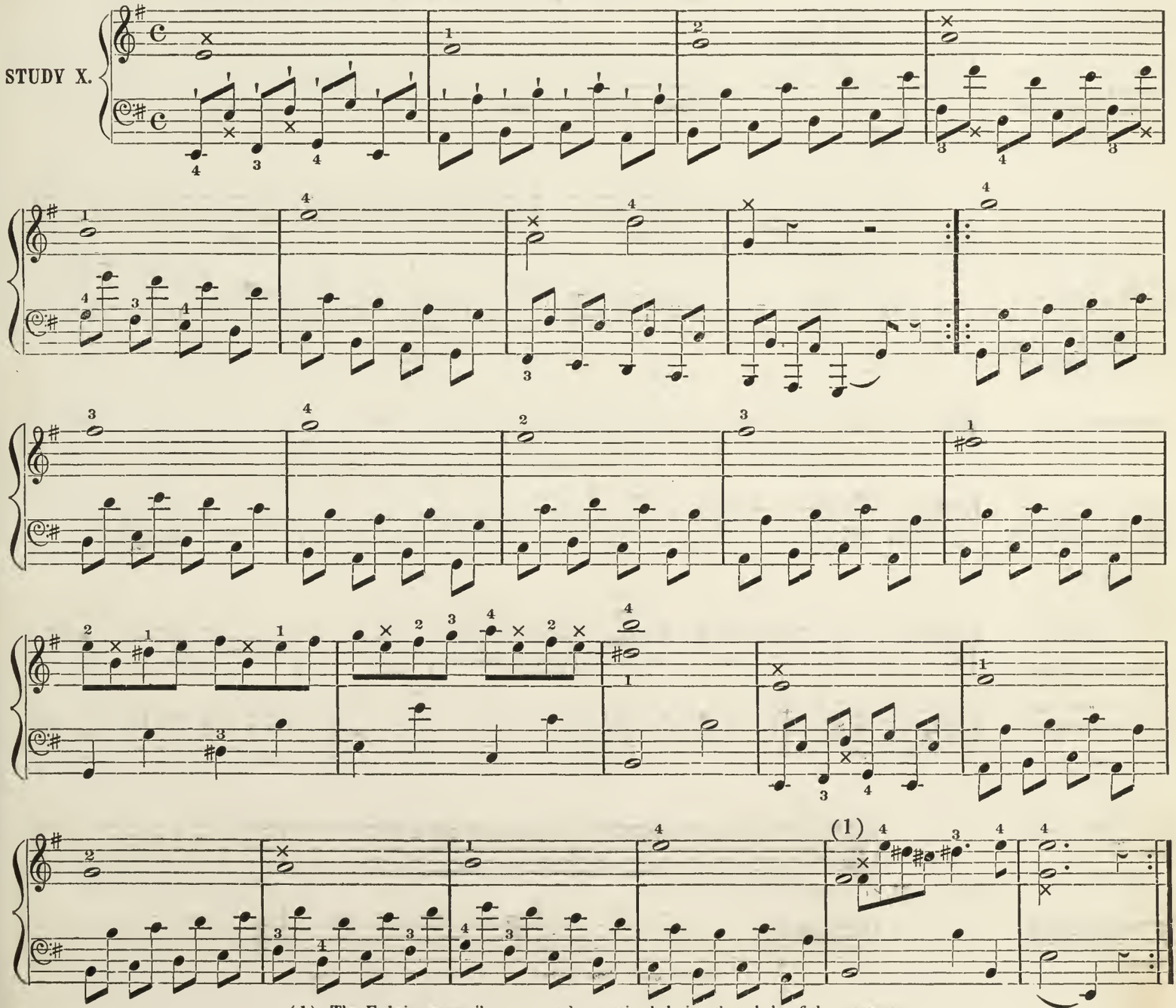
LESSON XXVI.





EXERCISE ON STACCATO NOTES, FOR THE LEFT HAND.

STUDY X.



(1) The F, being a semibreve, must be sustained during the whole of the measure.

B MINOR.

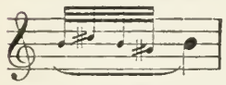
(1)

Grupetto, (or Turn.)

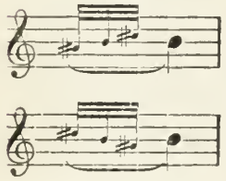
GRUPETTO is an Italian word which signifies *a little group.*

The Turn is sometimes composed of three, and sometimes of four notes.

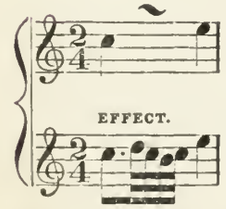
Turn of four Notes.



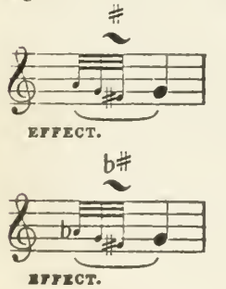
Turn of three Notes.



Abbreviation of the Turn.



When an abbreviated turn is accompanied by one or more accidentals, they are marked over the sign.



Andante.

SICILIAN.

Count six quavers in a measure.

(1) GRUPETTO.

Turn indicated by abbreviation.

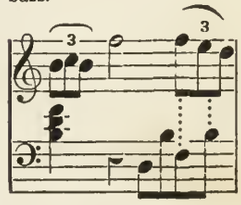
Andante.

STUDY XI.

Count four crotchets in a measure.

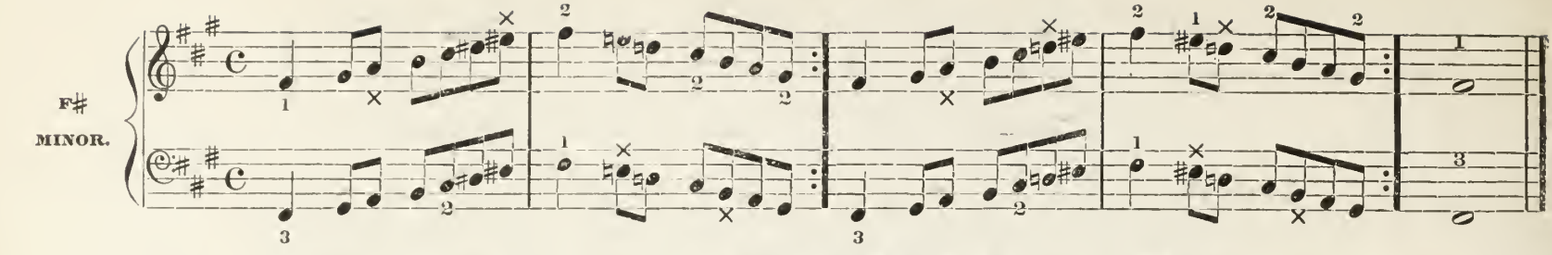
All the notes thus marked, ∧, should be strongly accented.

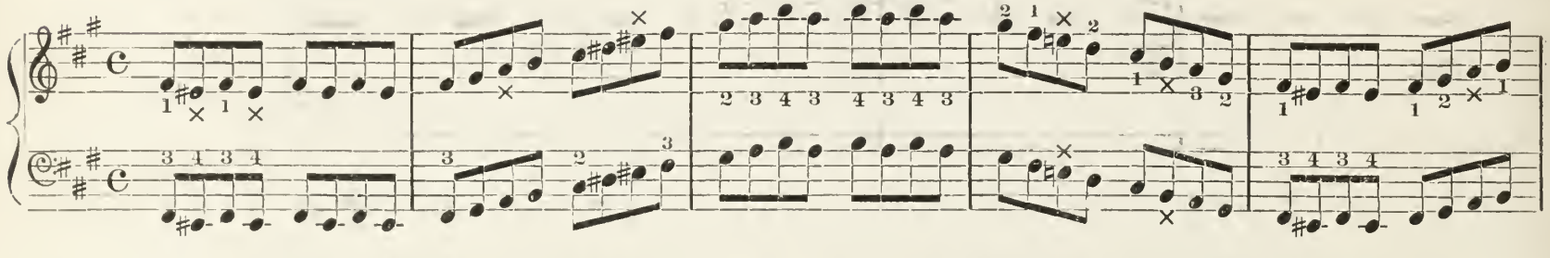
(1) The triplets in the treble must be executed according to the following example, to make the movement equal with the bass.

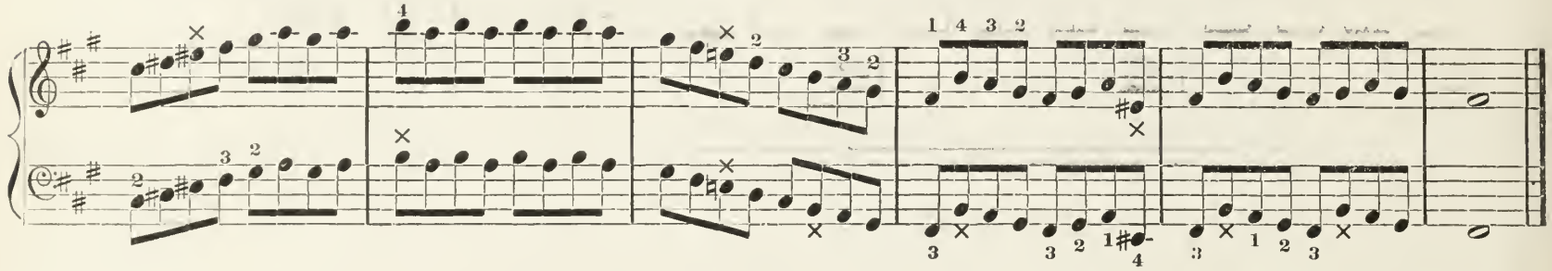


LESSON XXVIII.

F♯ MINOR.

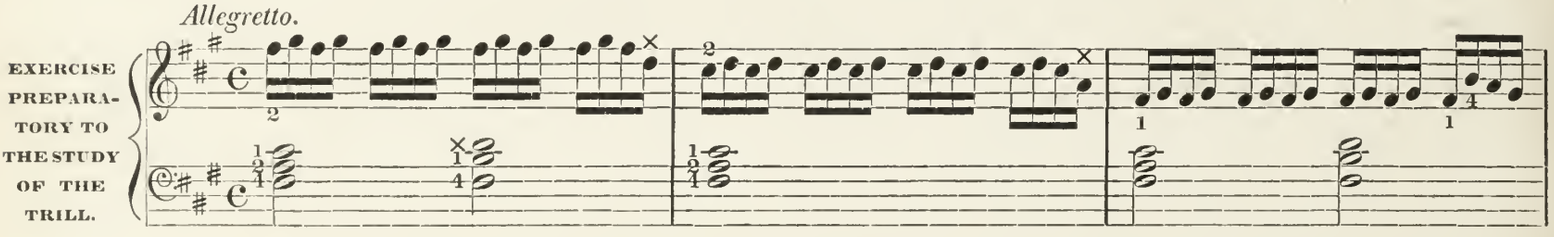


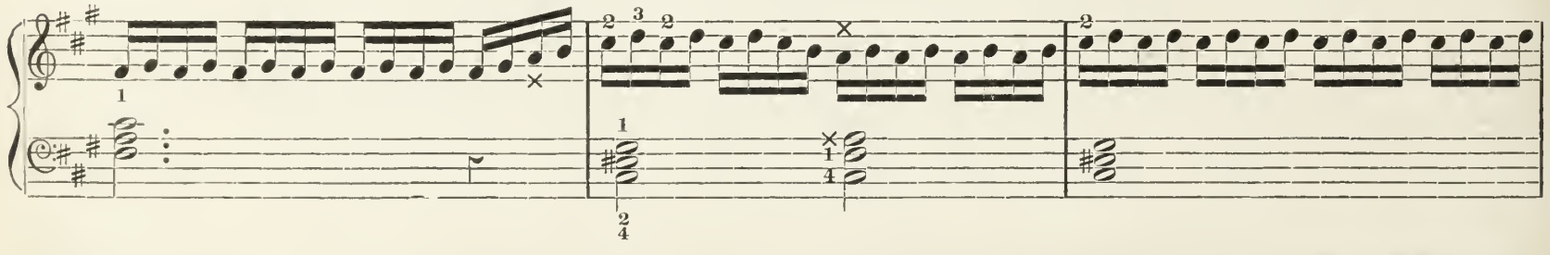


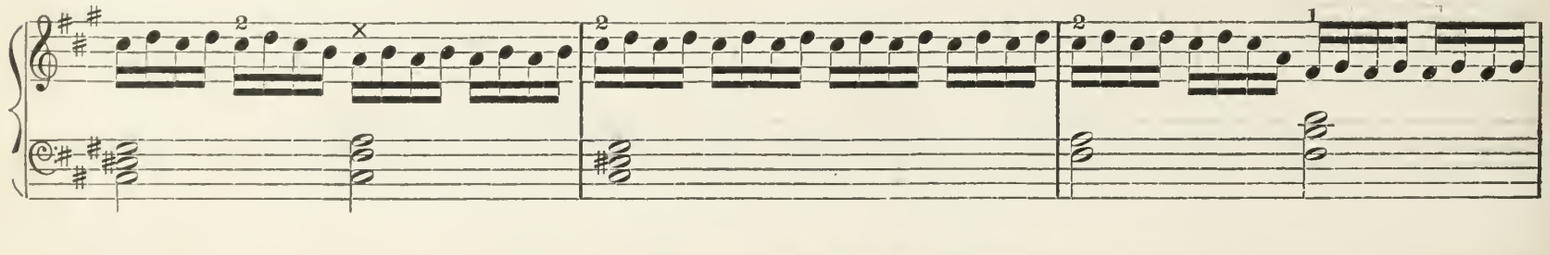


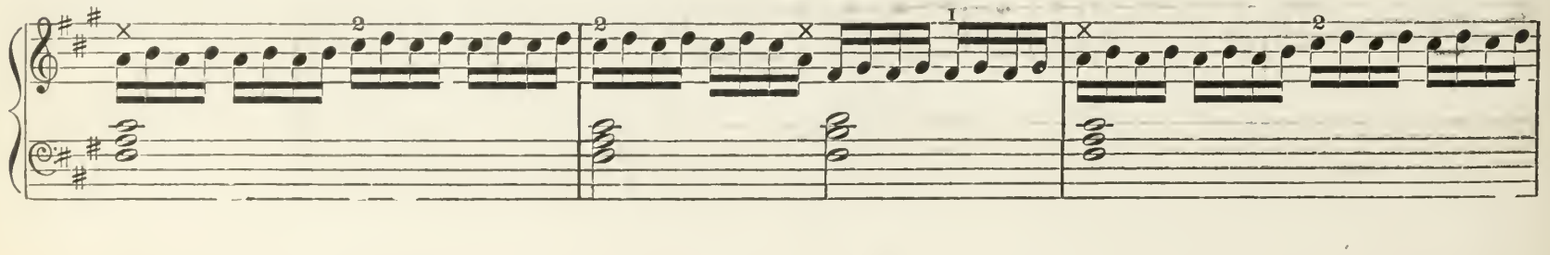
Allegretto.

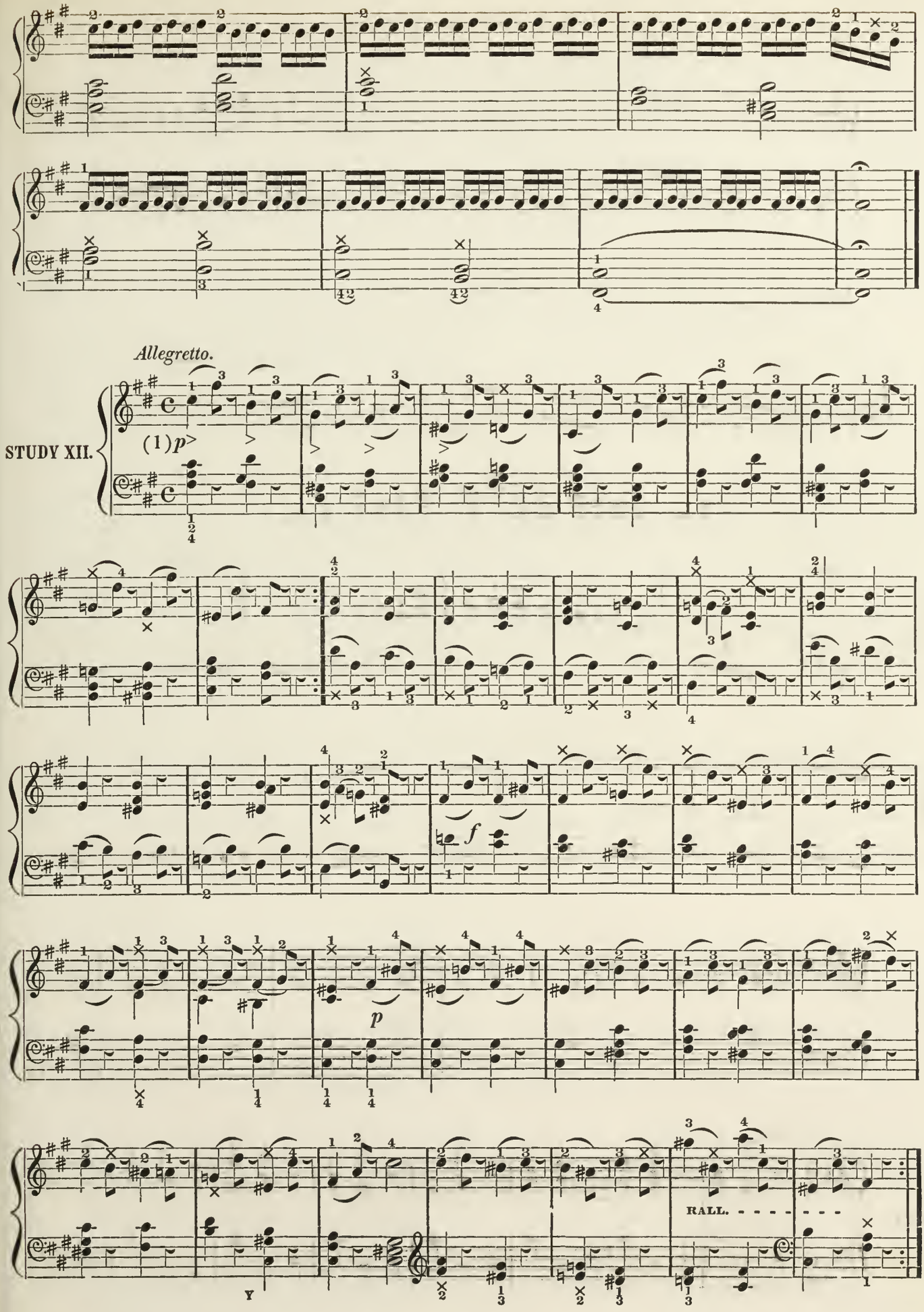
EXERCISE PREPARATORY TO THE STUDY OF THE TRILL.







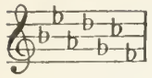




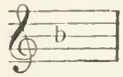
(1)
The first note should be accented, the second unaccented, according to the sign.

LESSON XXIX.

Position of the Flats.



The first flat is always placed on B.



The first flat is placed on B, the second on E, the third on A, the fourth on D, the fifth on G, the sixth on C, and the seventh on F.

Fingering of a Scale of nine Notes.

F MAJOR.

Lento.

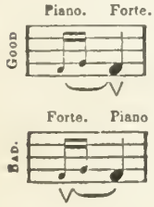
(1)

(1) Exercise for passing the thumb after the 3d finger.

Be careful to avoid any movement of the hand, and do not raise the 3d finger until the thumb is ready to strike its note.

Observe the same rule with regard to the thumb when the 3d finger follows it.

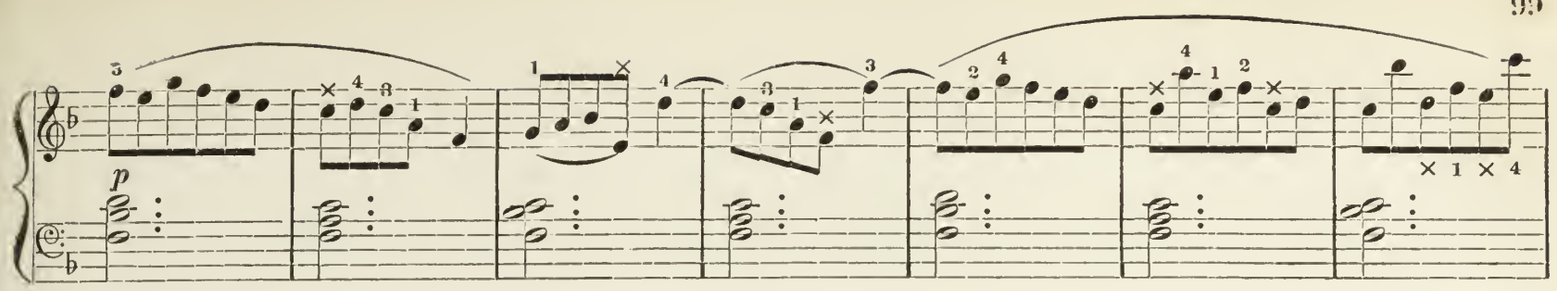
Accent the principal note.

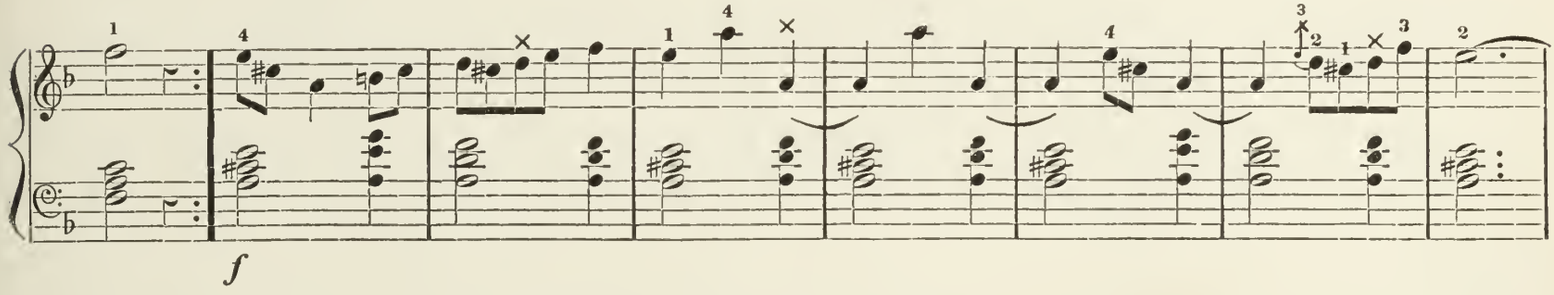


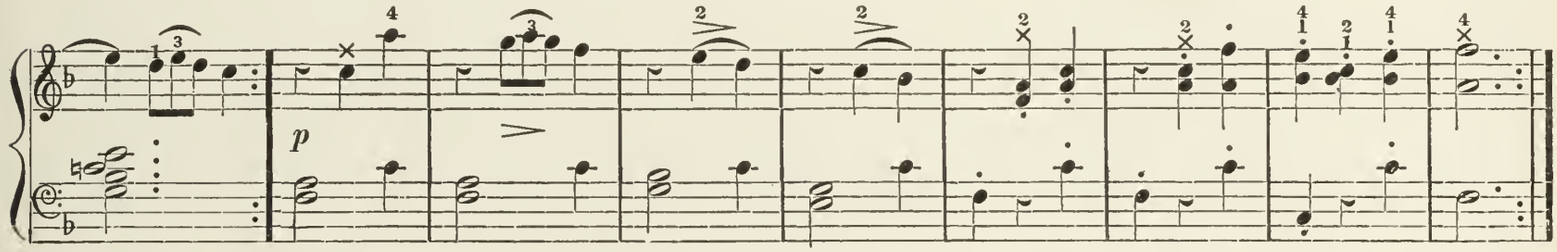
F MAJOR.

Allegretto.

WALTZ.

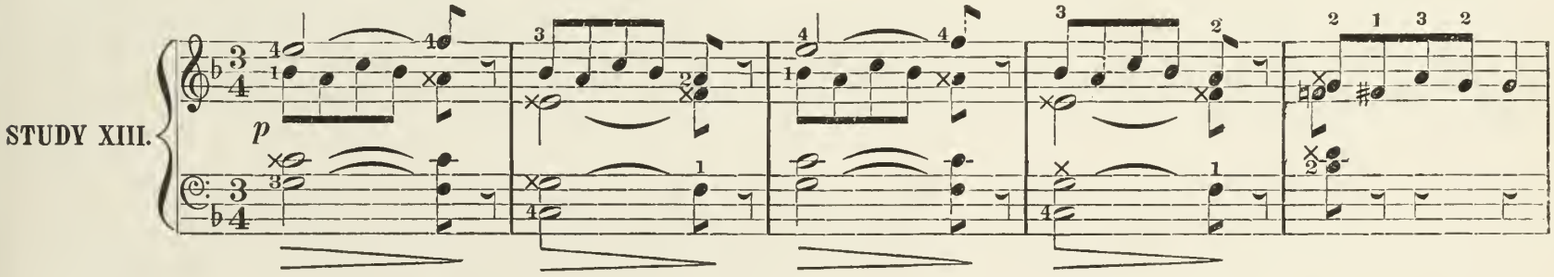


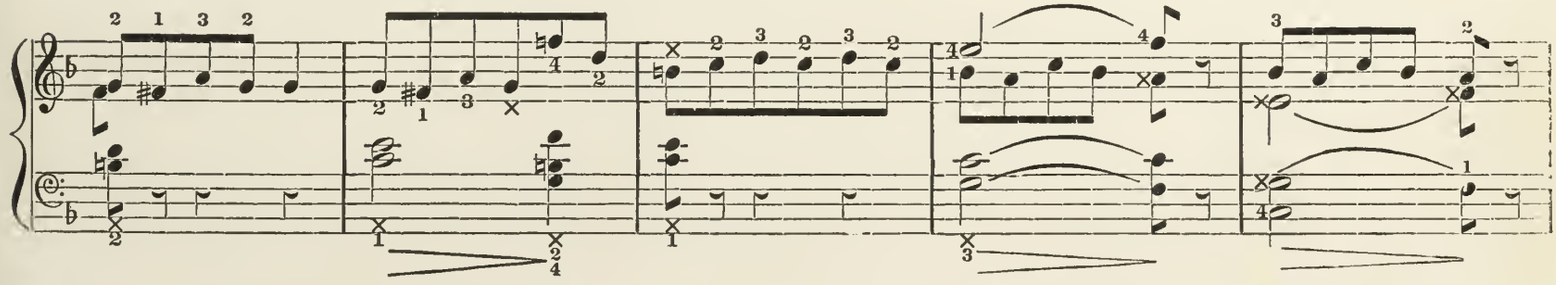


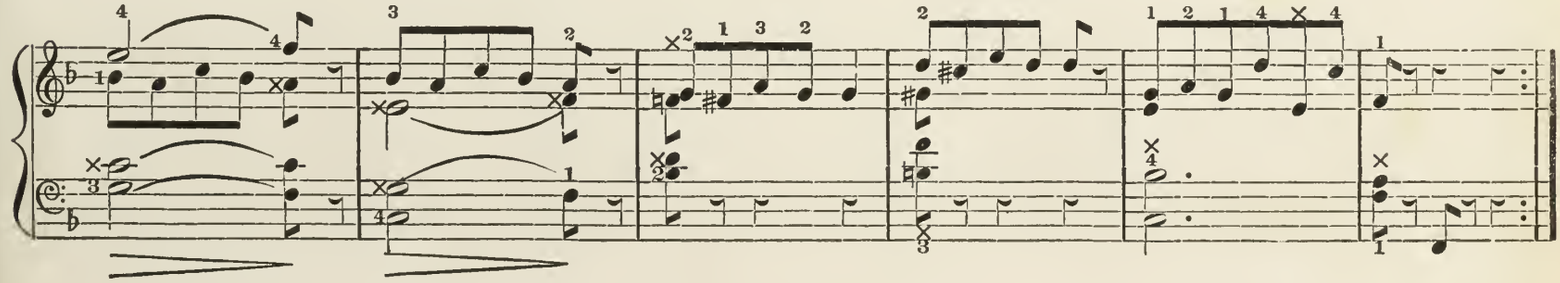


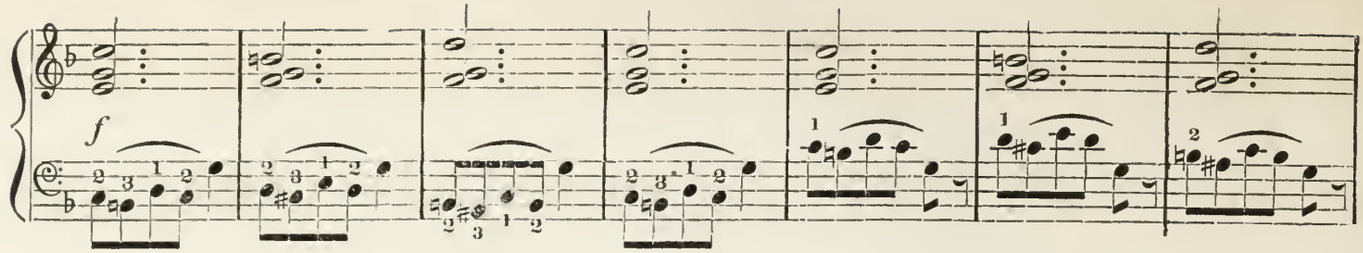
Andante quasi Allegretto.

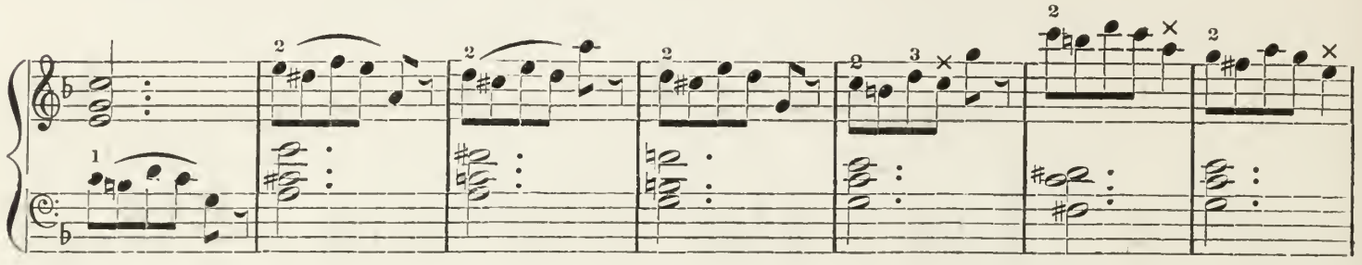
STUDY XIII.







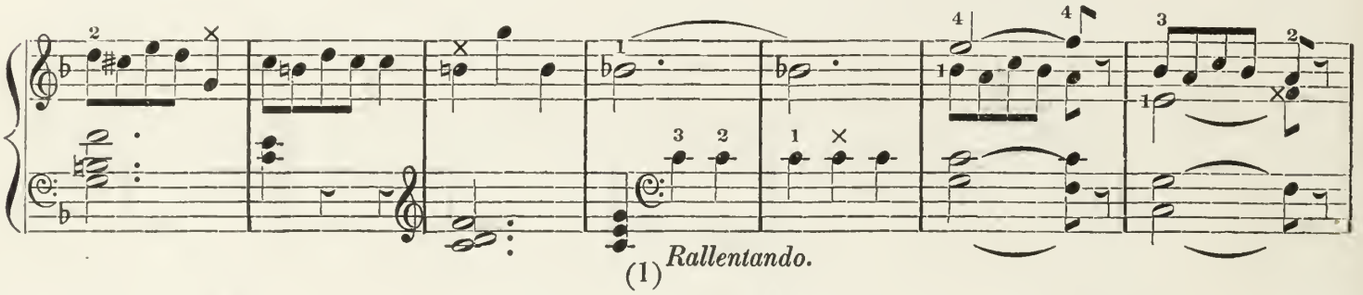


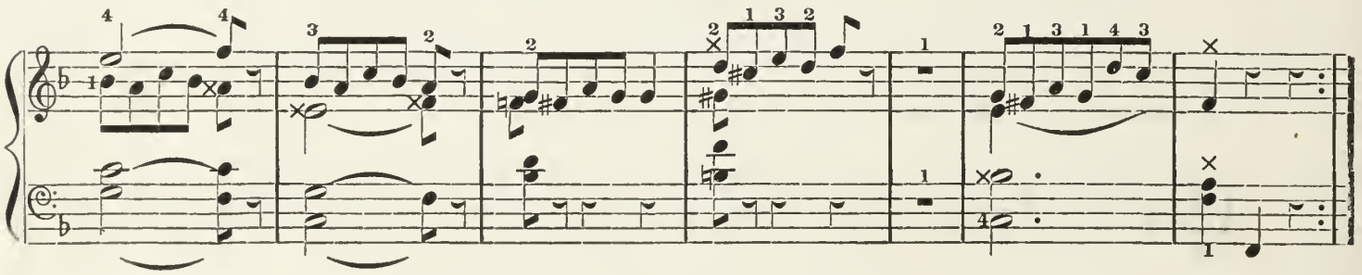


(1) Rallentando; an Italian word which implies a gradual diminution of time and tone.

(2) Tempo Primo signifies, *in the first or original time.*

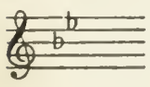
(2) *Tempo Primo.*

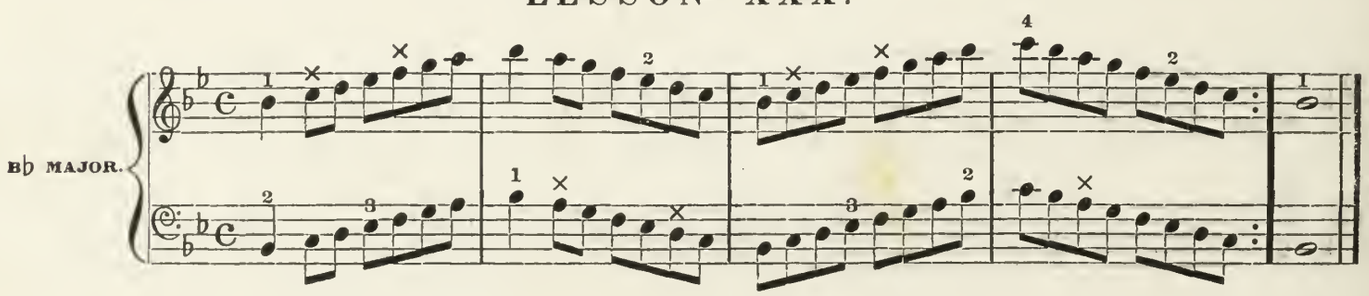


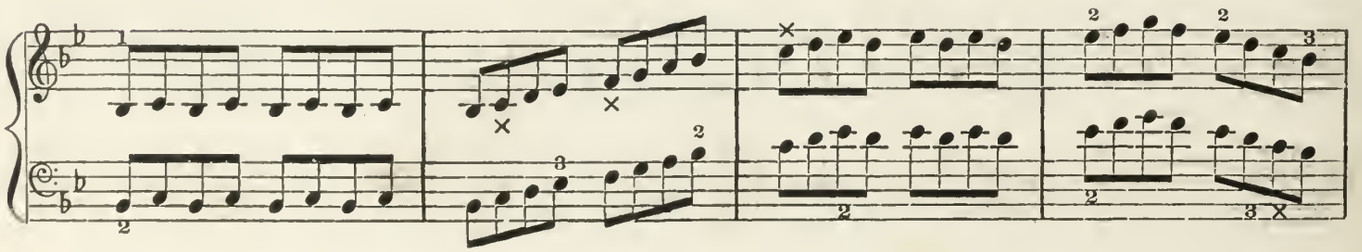


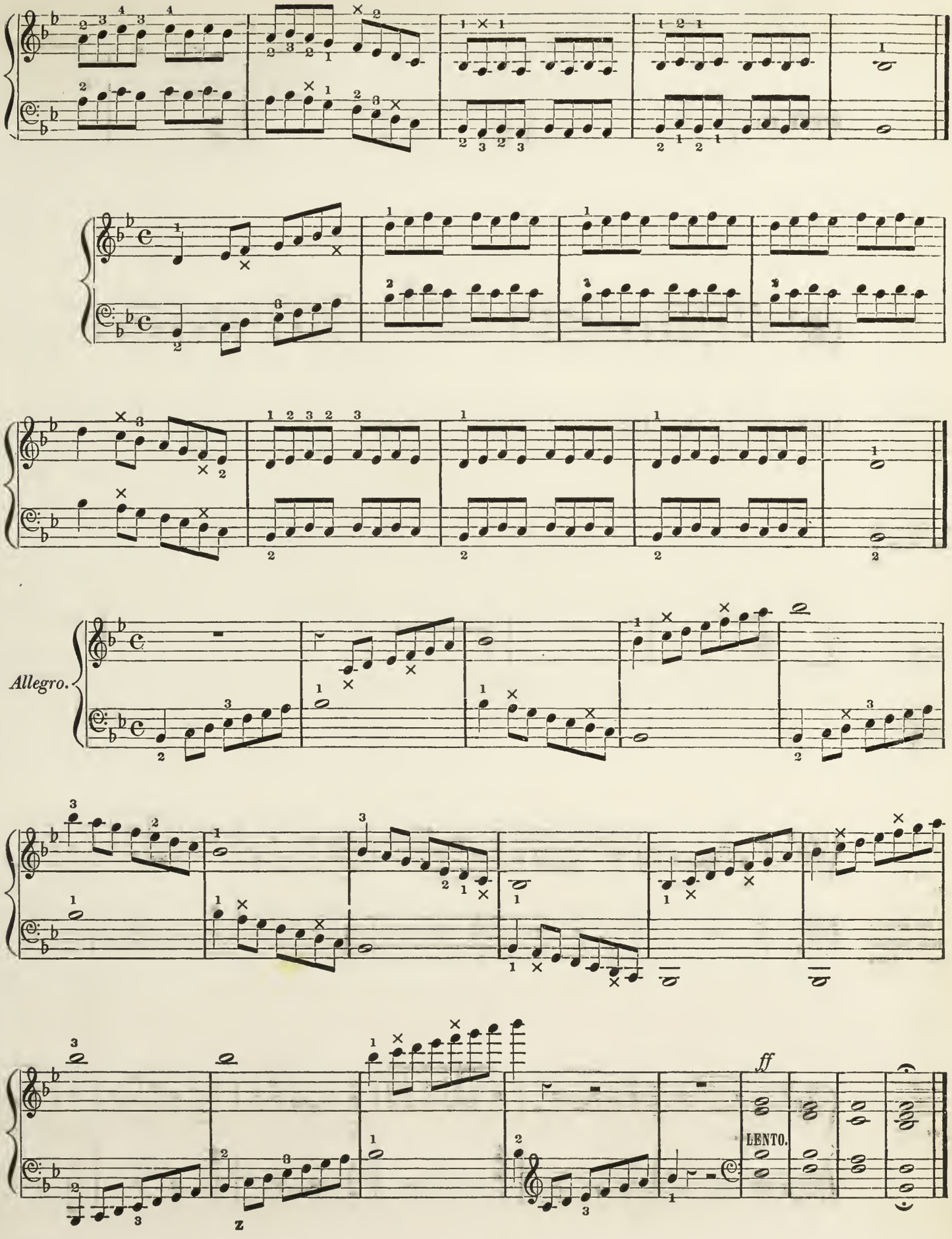
LESSON XXX.

The first two flats are always placed on B and E.



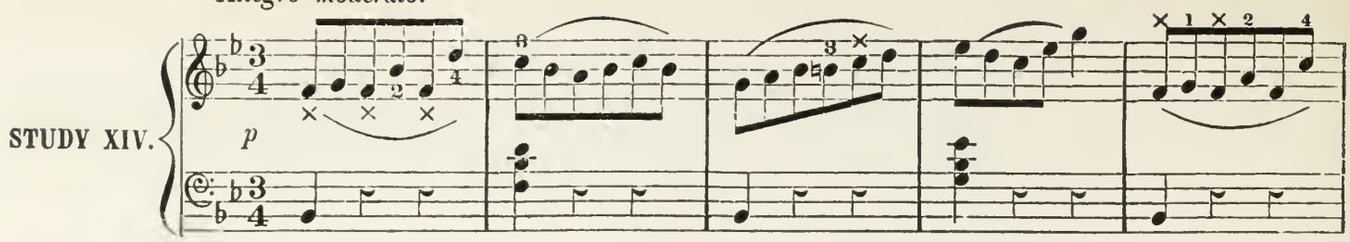


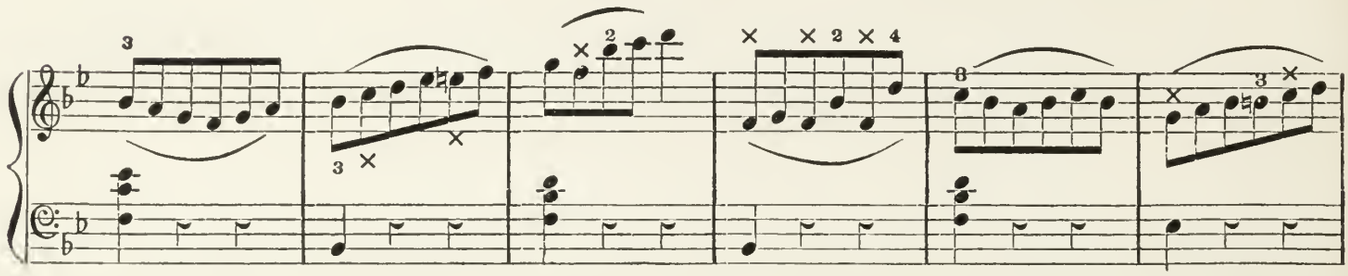



Allegro.
ff
LENTO.

Allegro moderato.

STUDY XIV.

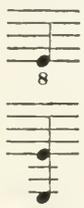




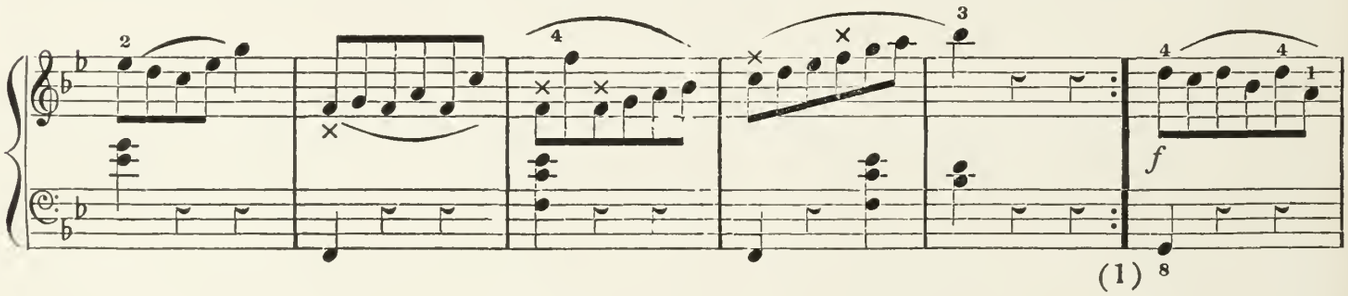
(1) Abbreviation of the octave.

8

A figure 8, placed under a note, signifies that the octave below should be added.

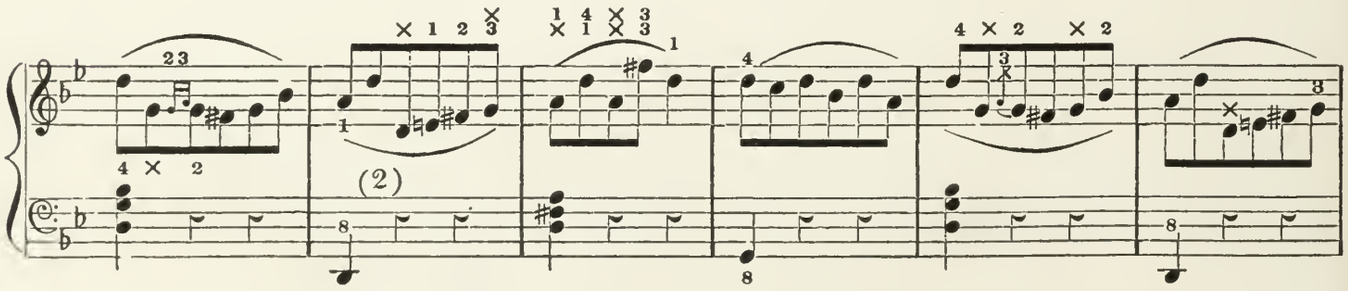


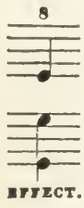
EFFECT



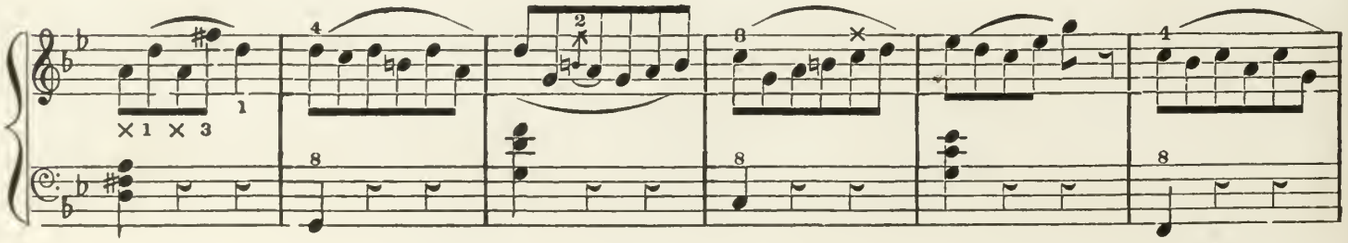
(2)

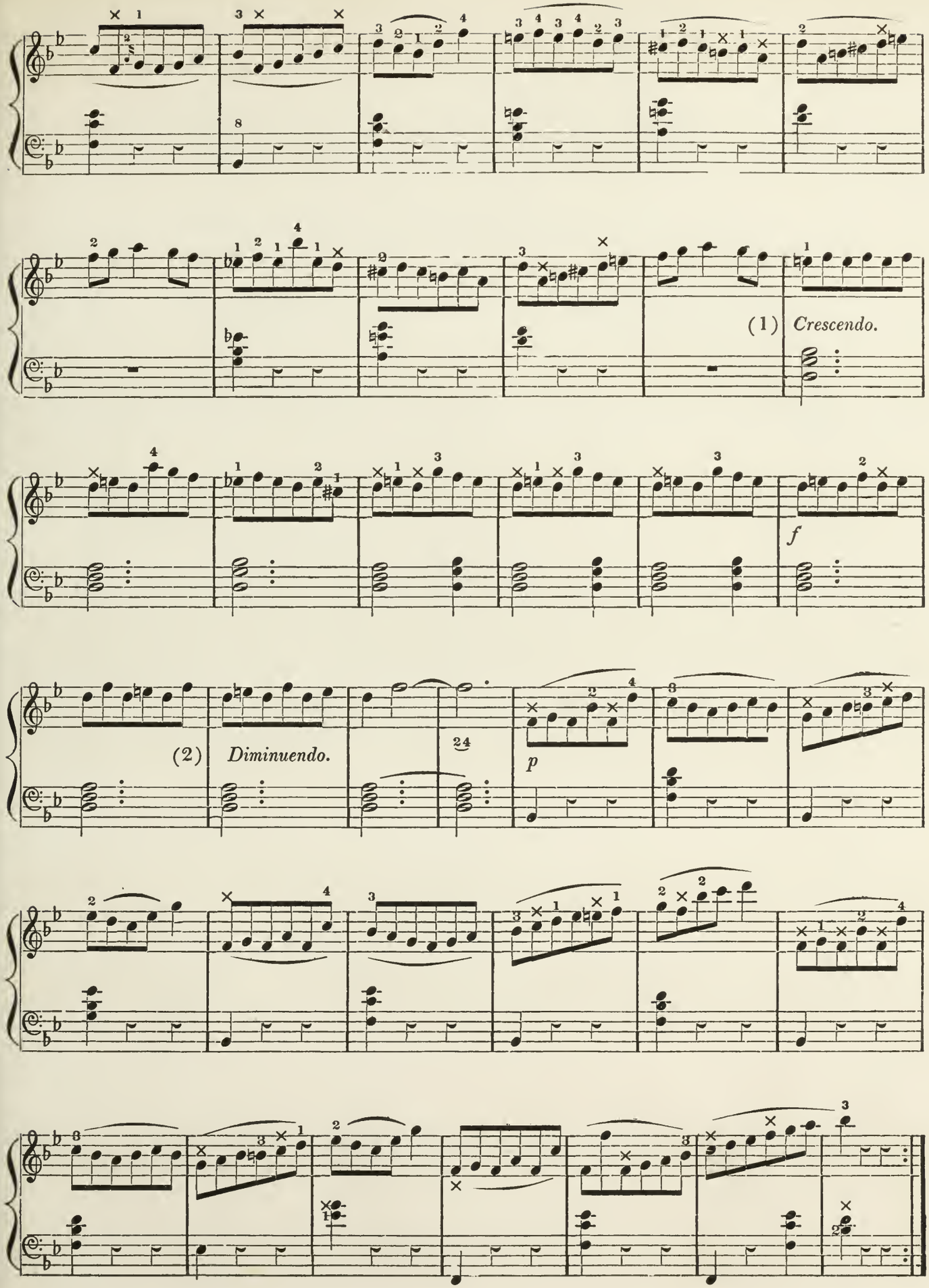
When the figure 8 is placed over the note, it signifies that the octave above should be added.





EFFECT.



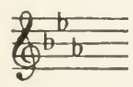


(1) *Crescendo* signifies a gradual increase of sound, from soft to loud.

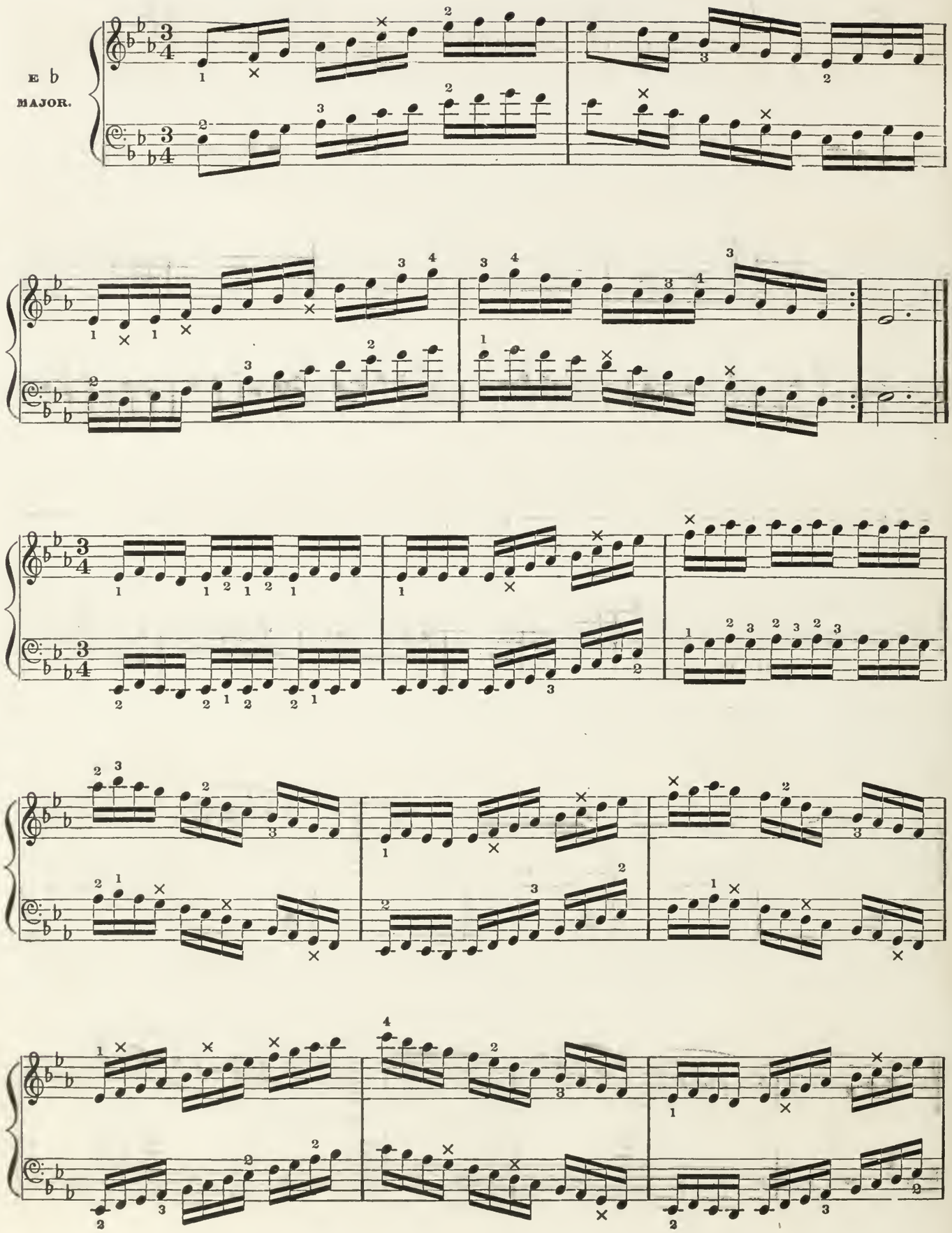
(2) *Diminuendo* signifies a gradual diminishing of sound

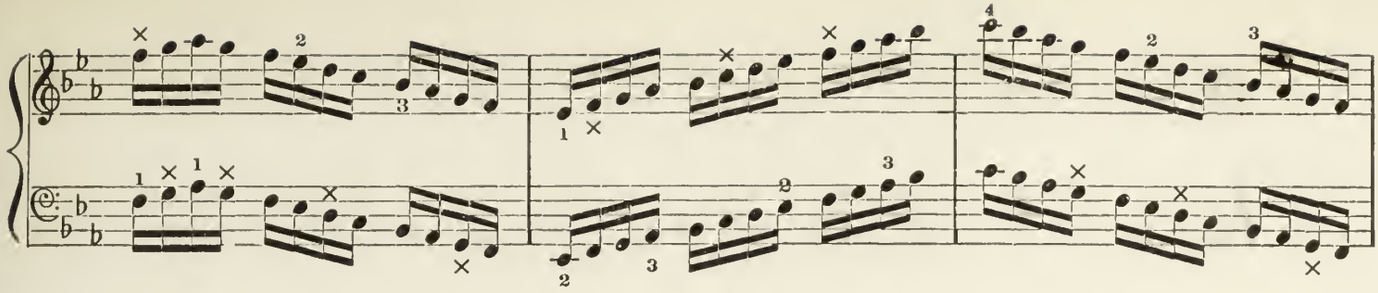
LESSON XXXI.

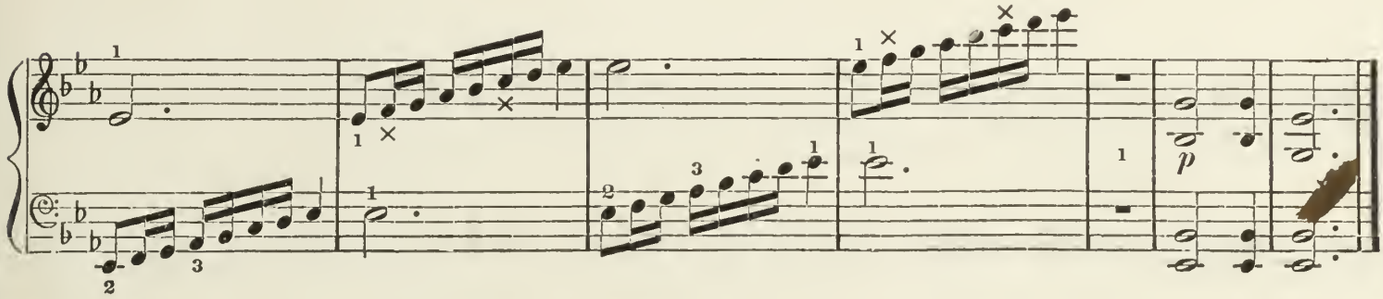
The first three flats are placed on B, E, and A.



E ♭ MAJOR.

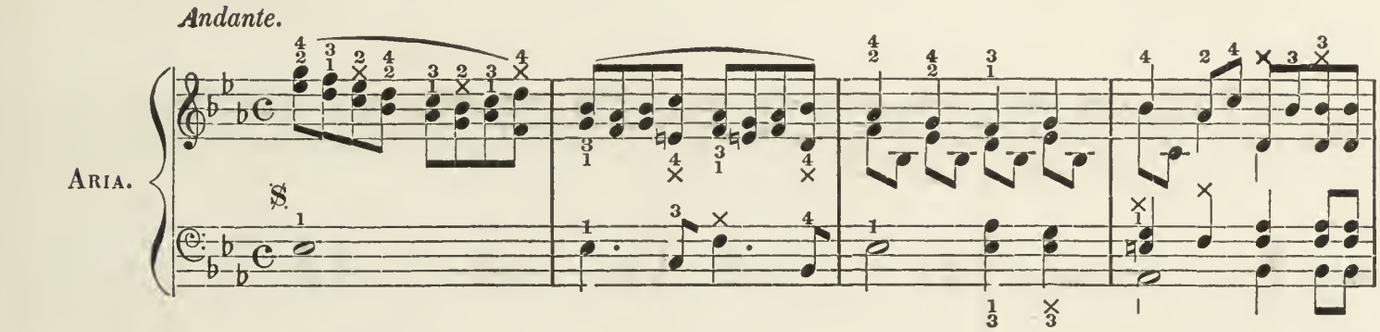




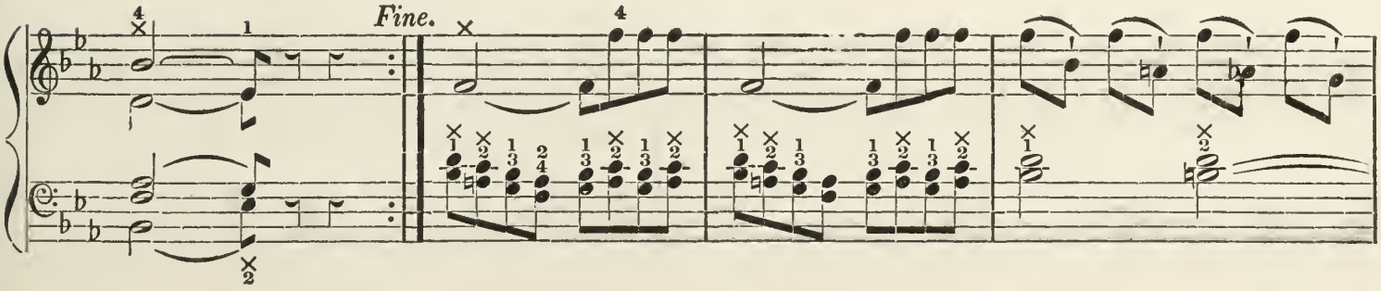


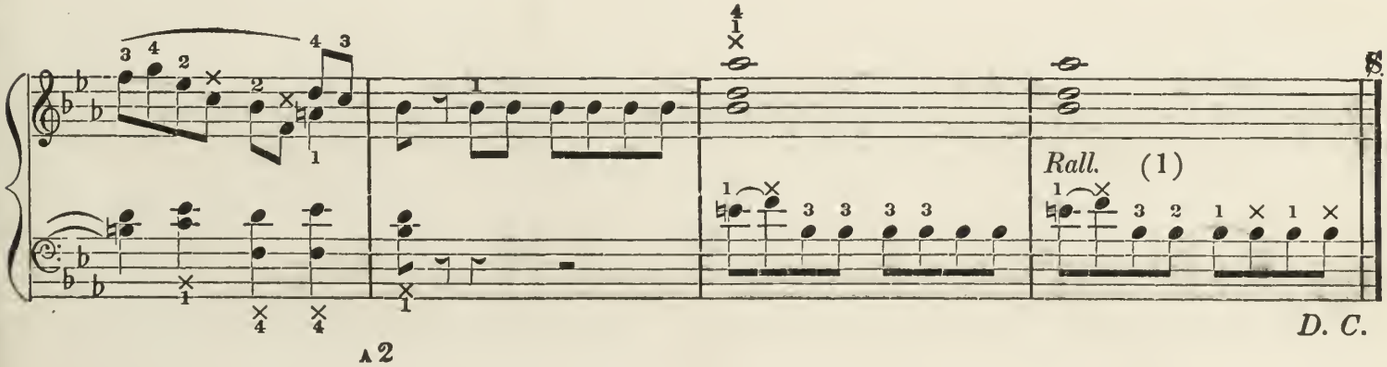
Andante.

ARIA.



Fine.



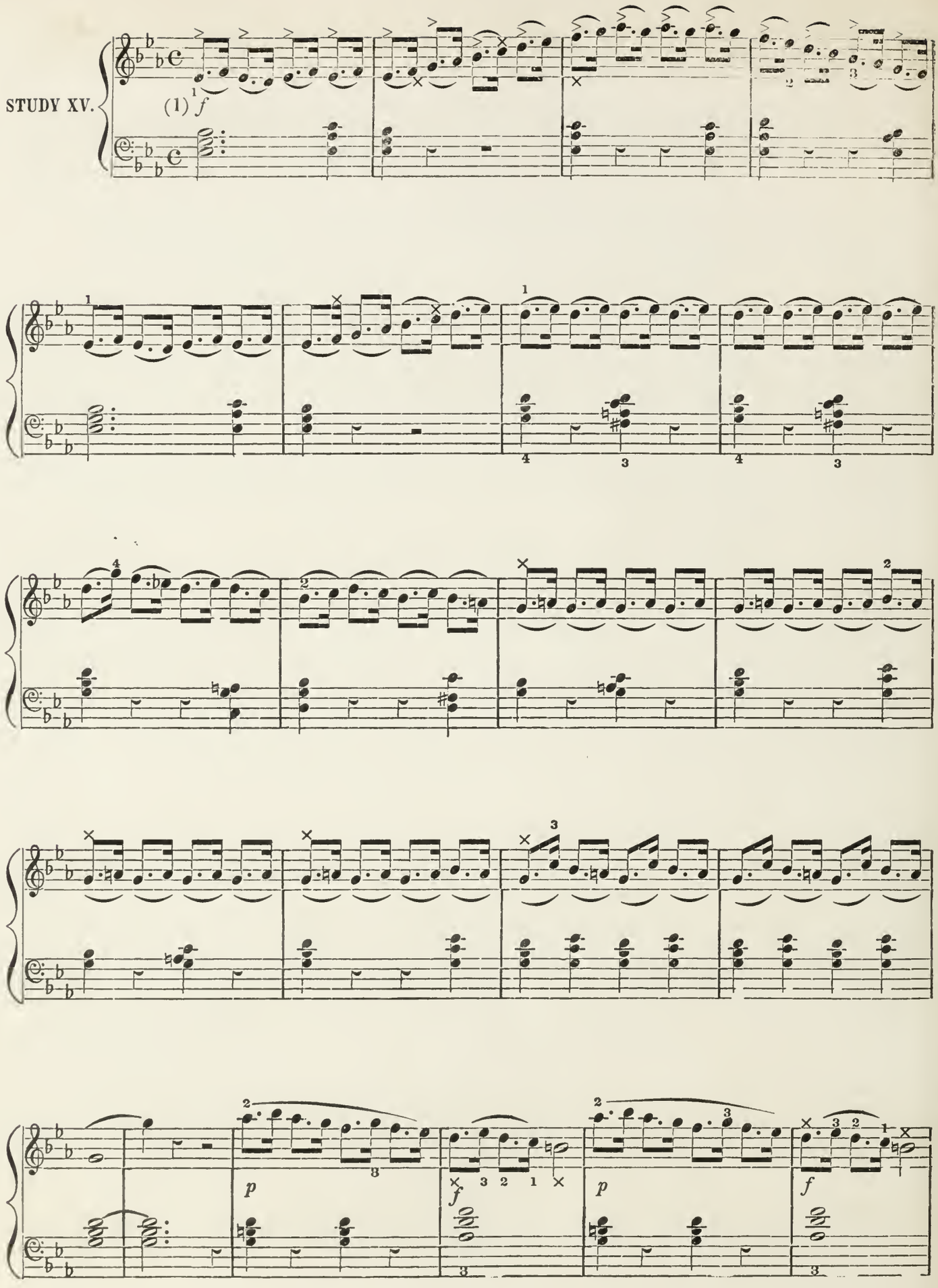


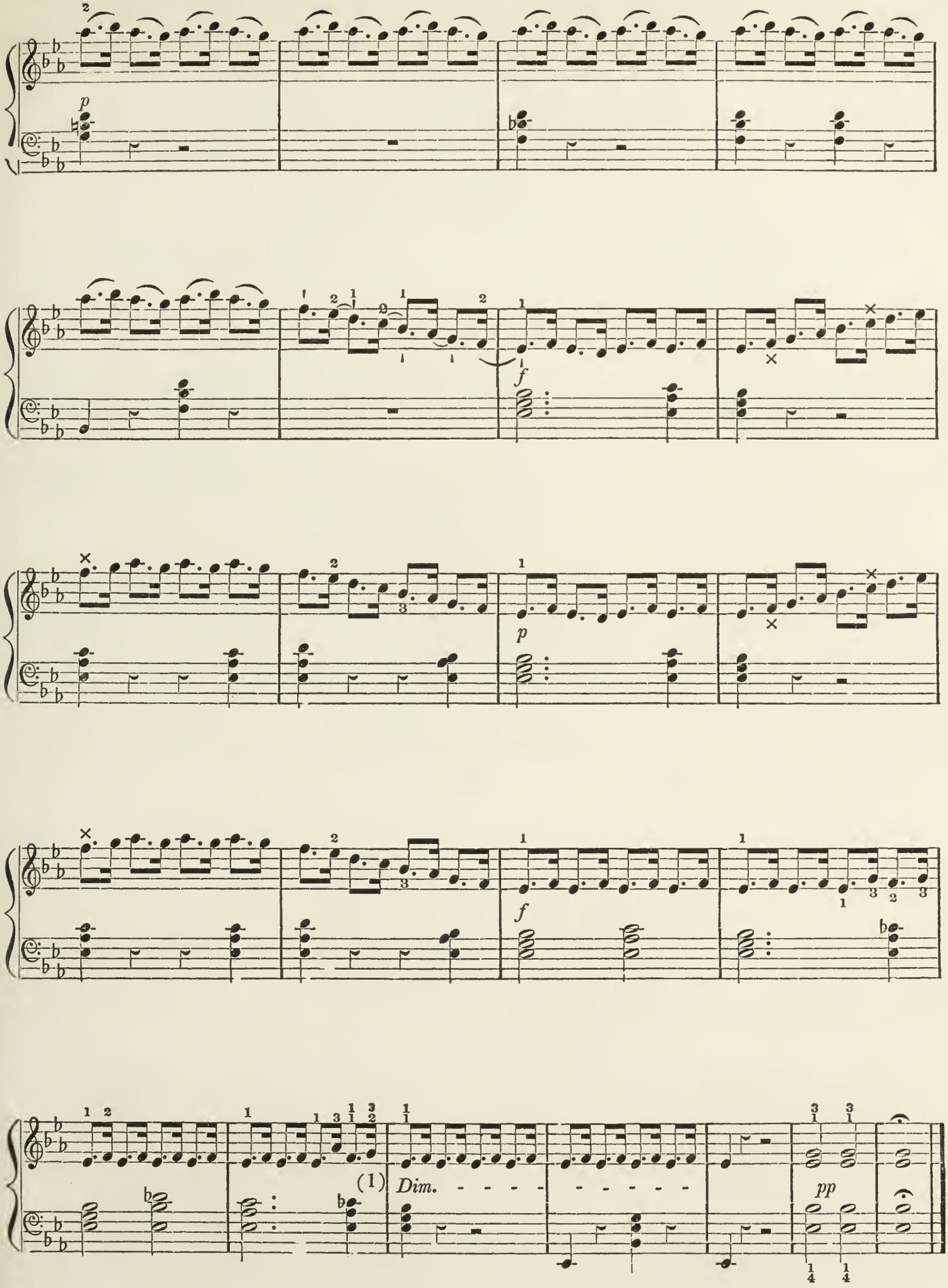
D. C.

A 2

(1) RALL., abbreviation of the word *Rallentando.*

(1) Accent strongly the four beats of the measure.

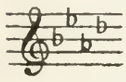


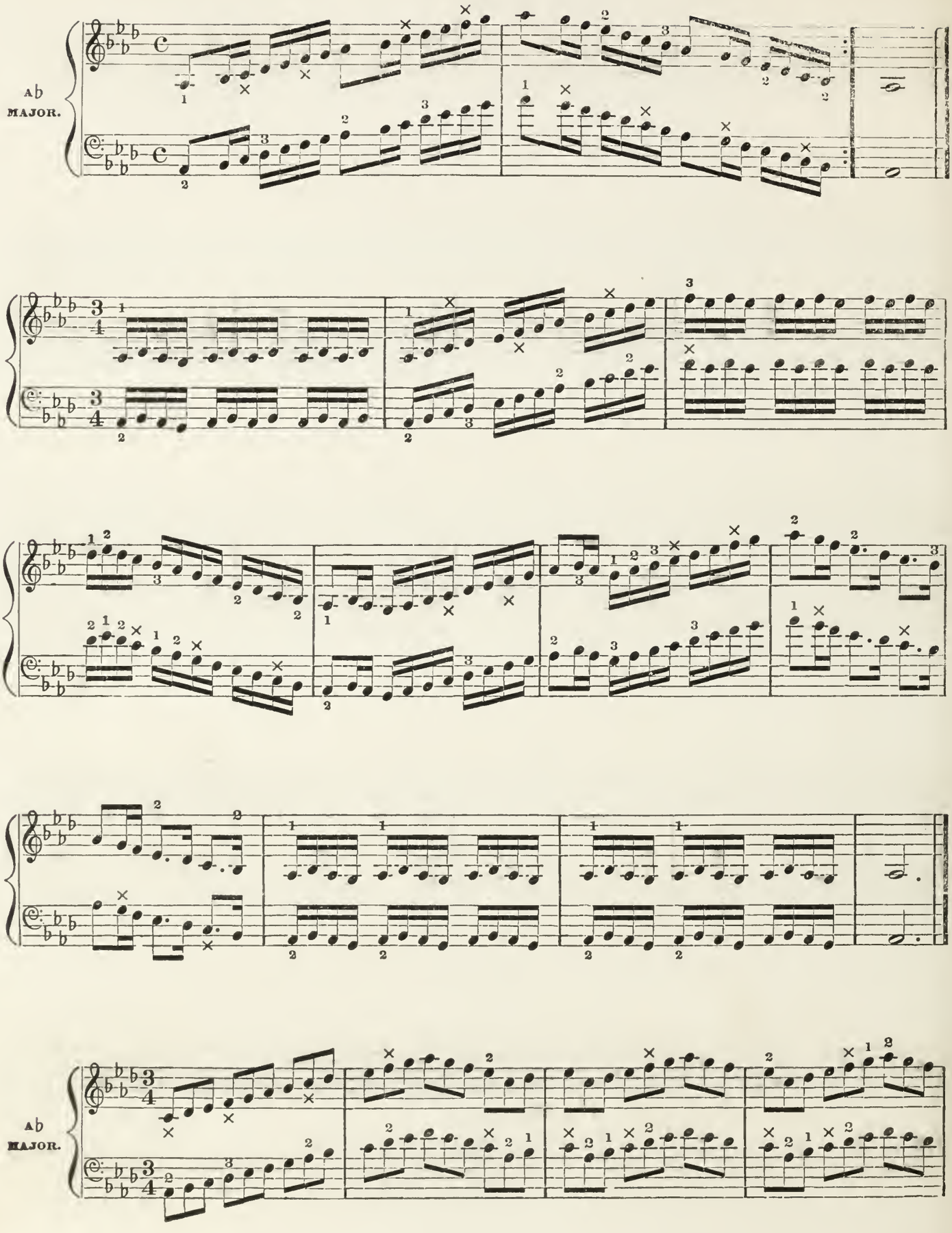


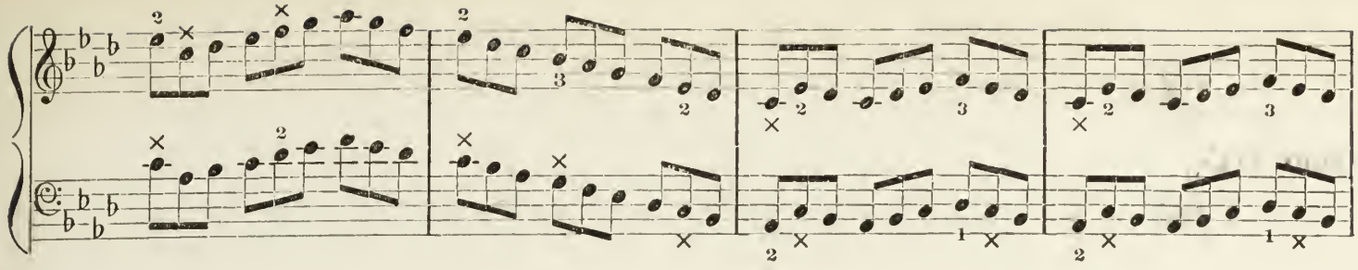
(1) Dim. Abbreviation of the word *Diminuendo.*

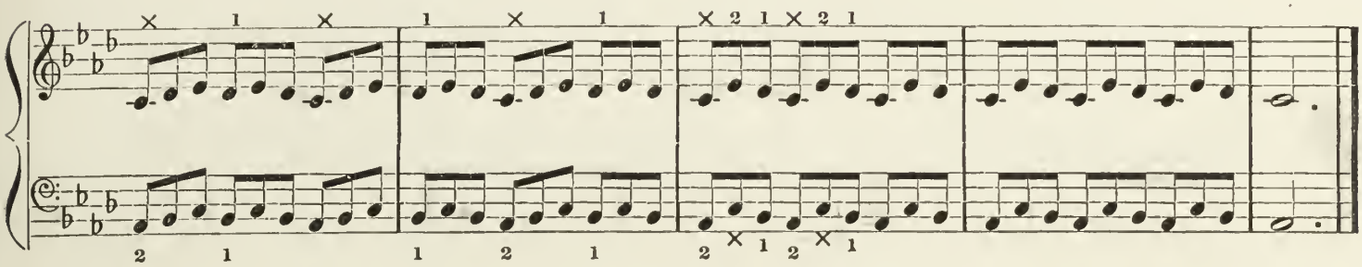
LESSON XXXII.

The first four flats are placed on B, E, A, and D.

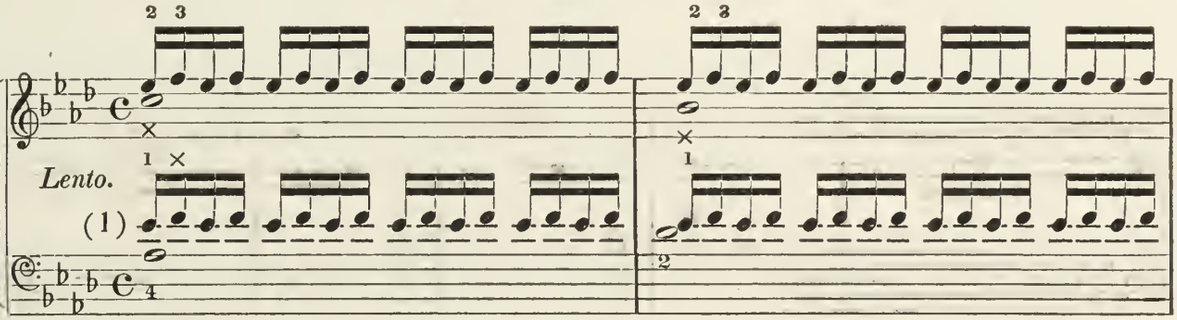




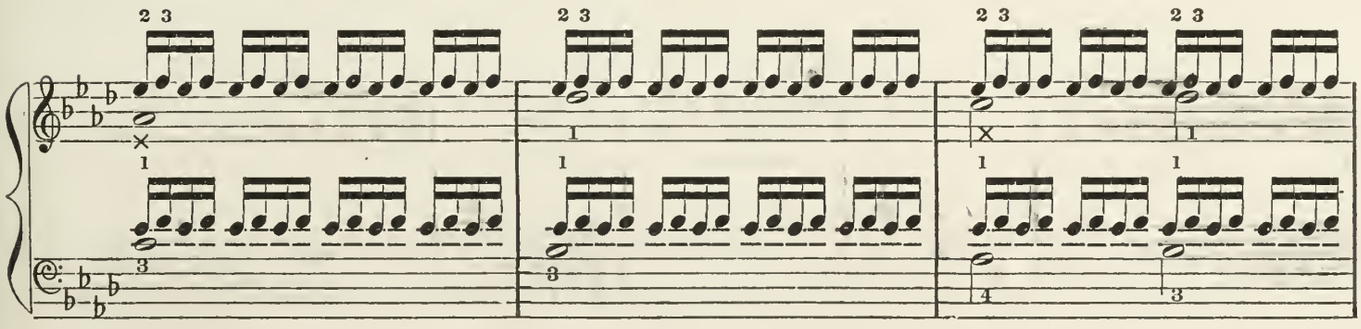


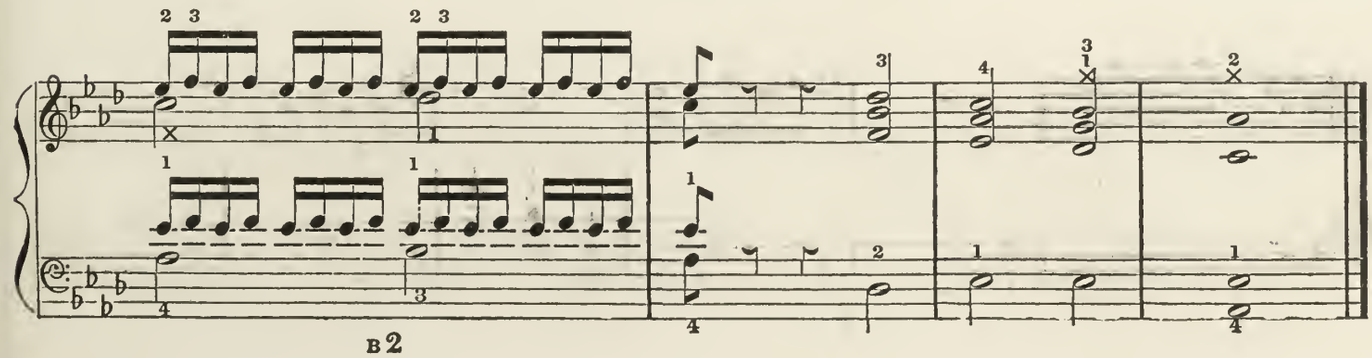


EXERCISE PREPARATORY TO THE STUDY OF THE TRILL.



(1) Take care to hold the semibreves.





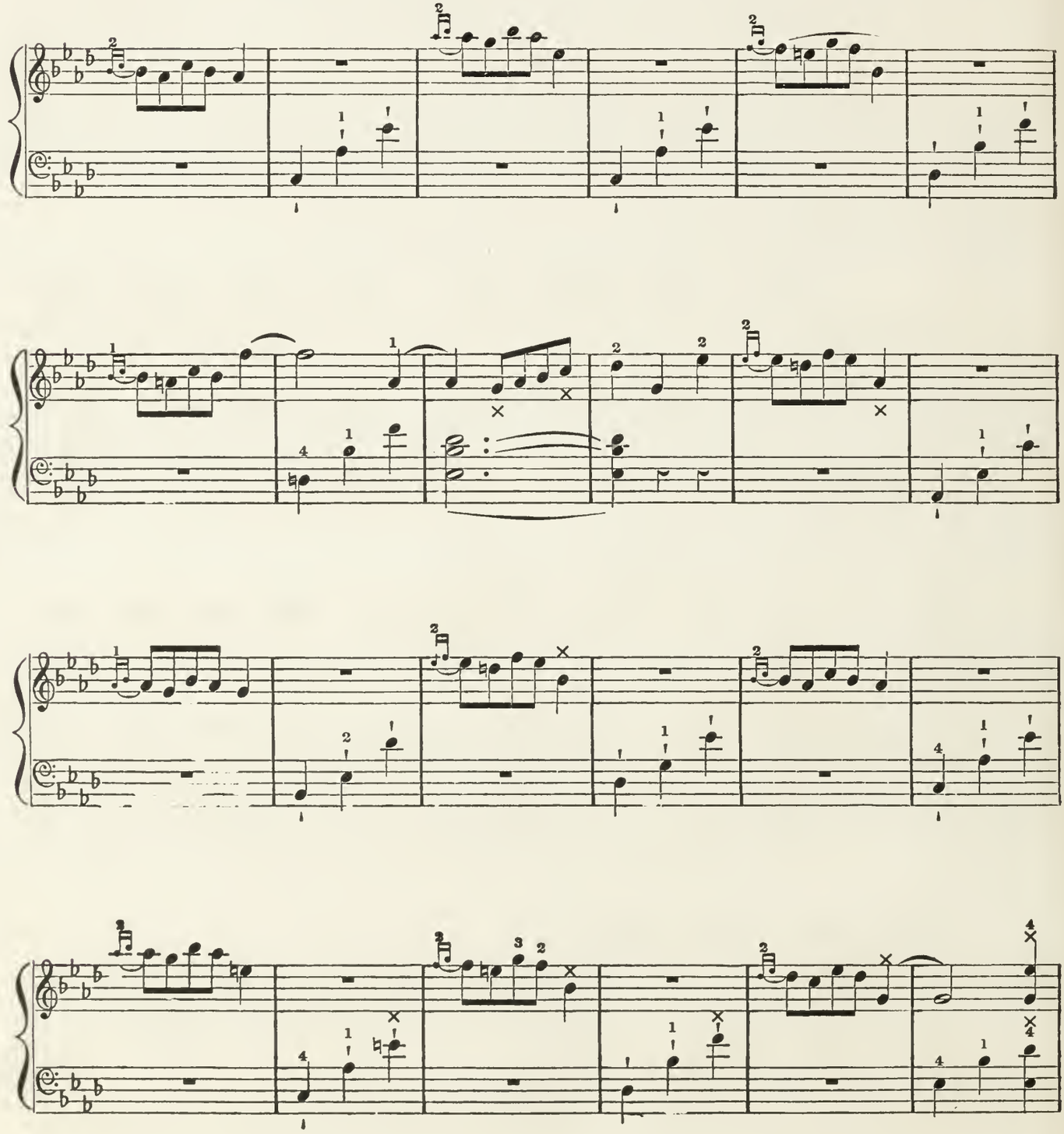
Allegro moderato.

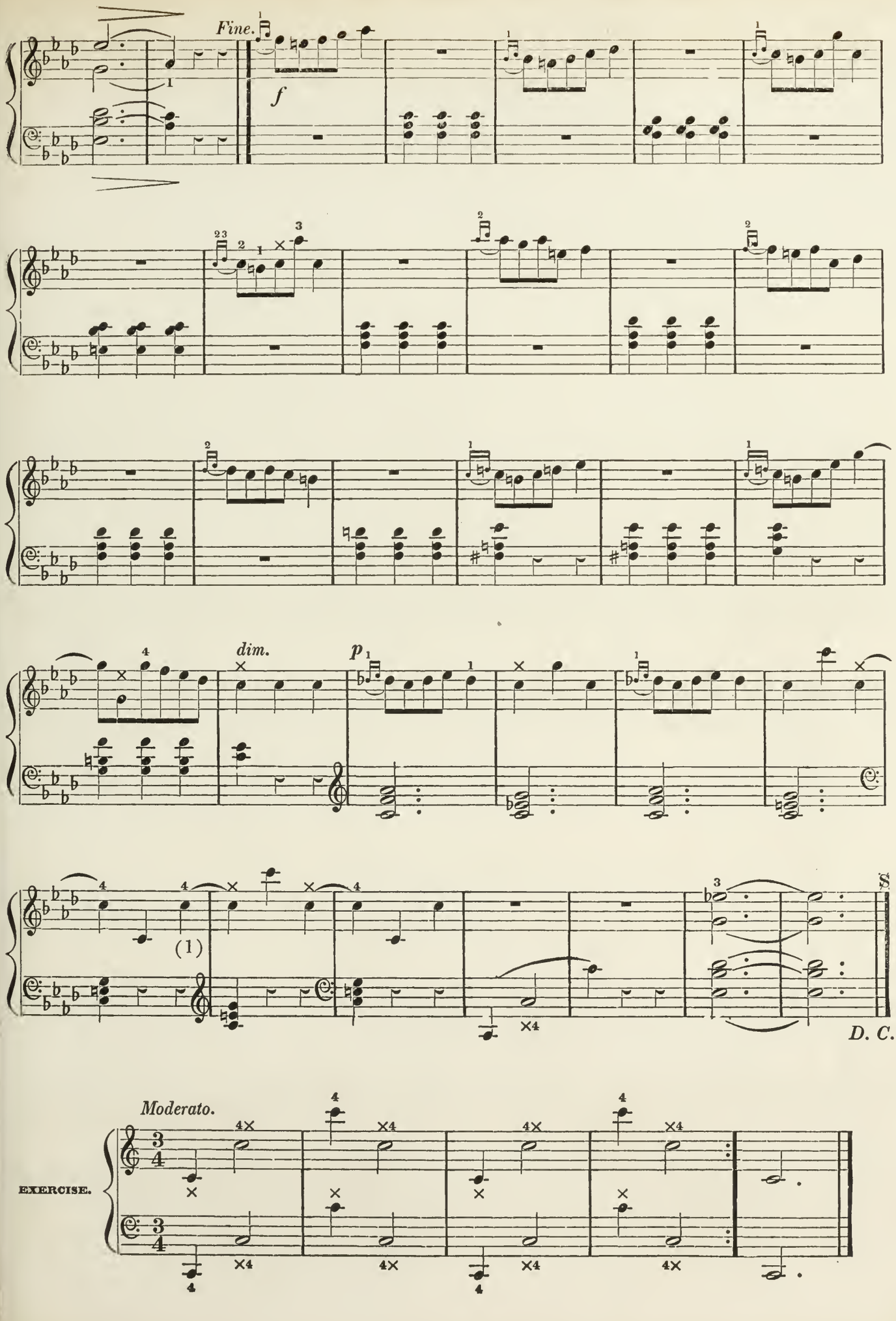
STUDY XVI.

p

(1) *Leggiero.*

(1)
LEGGIERO;
with lightness

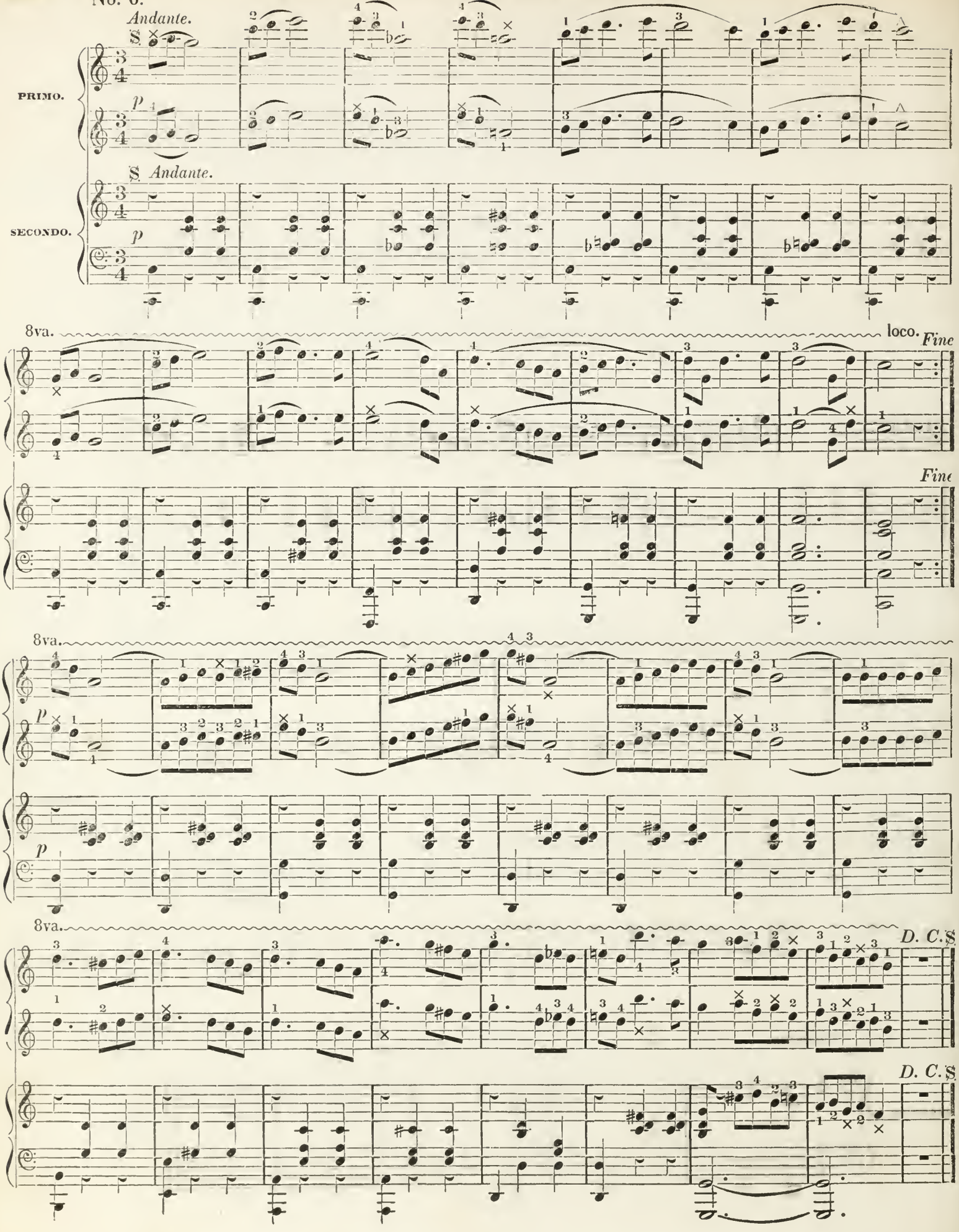




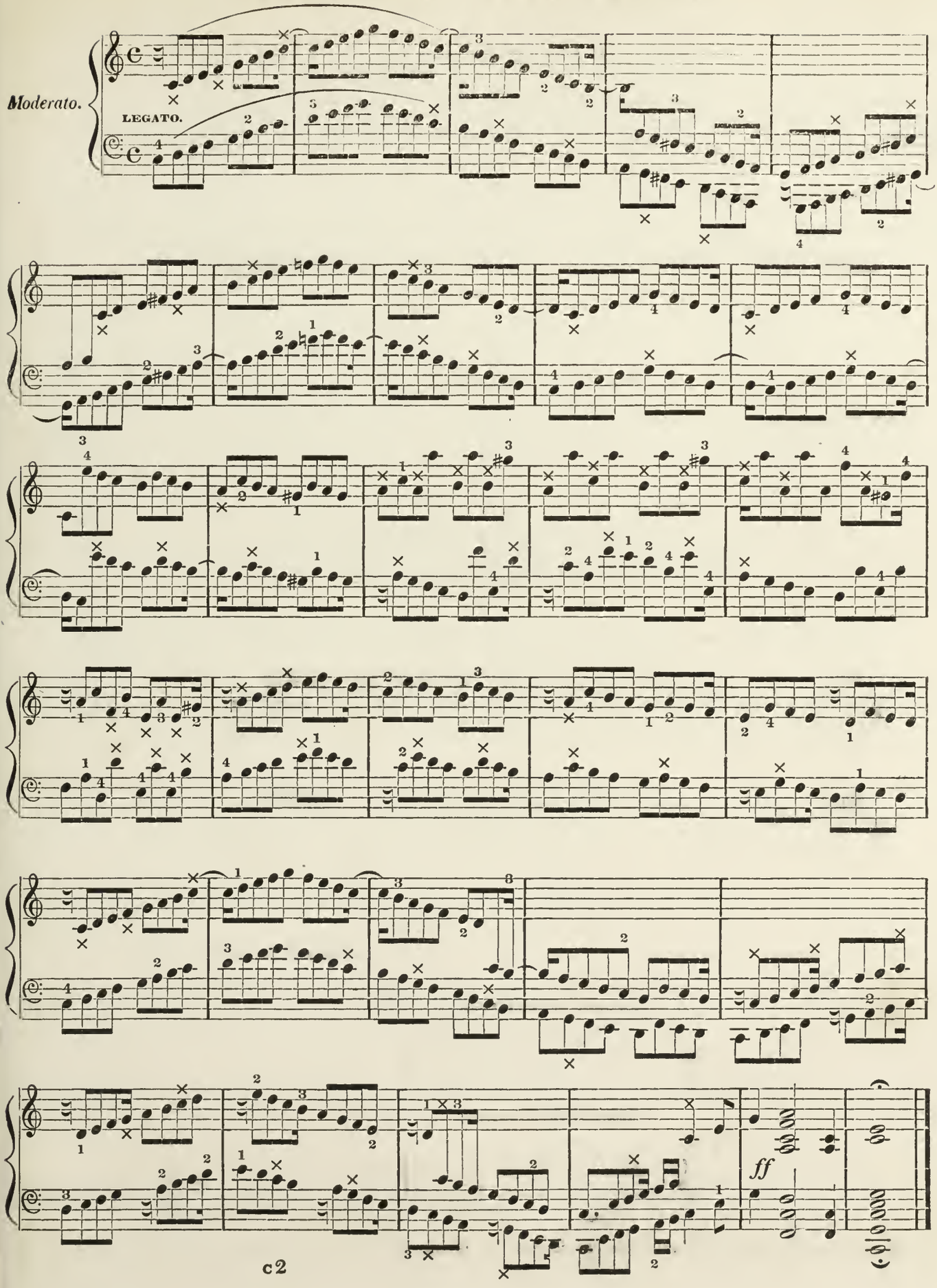
(1)
Change the finger on the same key, without repeating the note, supporting the hand by the 4th finger, which must not be raised till the key is fill'd by the thumb, without repeating the note.

The same rule should be observed in changing from the thumb to the 4th finger.

No. 6.


Andante.
PRIMO.
p
Andante.
SECONDO.
p
8va.
loco.
Fine
Fine
8va.
p
p
8va.
D. C. S
D. C. S

EXERCISE ON SYNCOPATION.

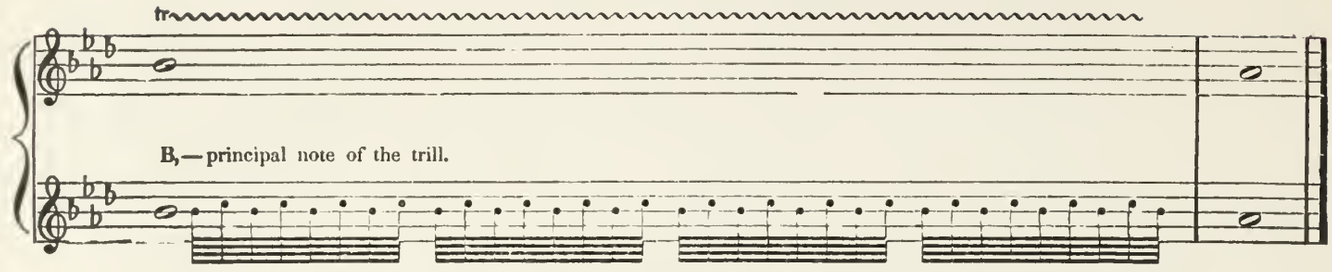


Practise this exercise with care, and give each note its full value.

c2

TRILL.

Begin the trill with the principal note.



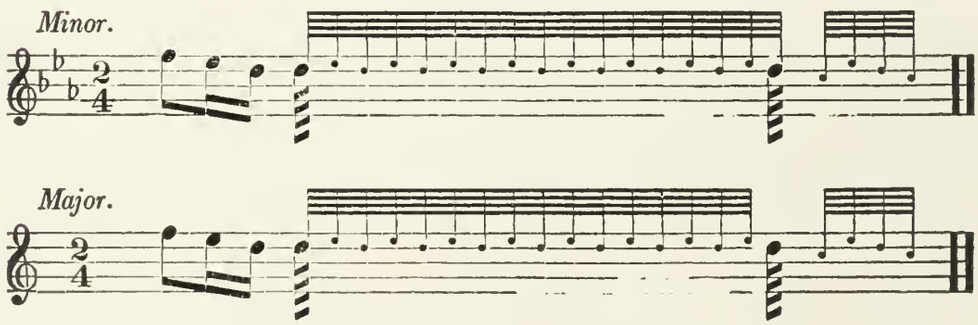
TRILL,

(In Italian, TRILLO,)

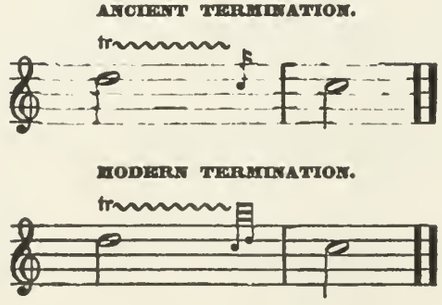
Improperly called *Cadence;*

An alternate movement on two notes in juxtaposition, indicated by this sign:—

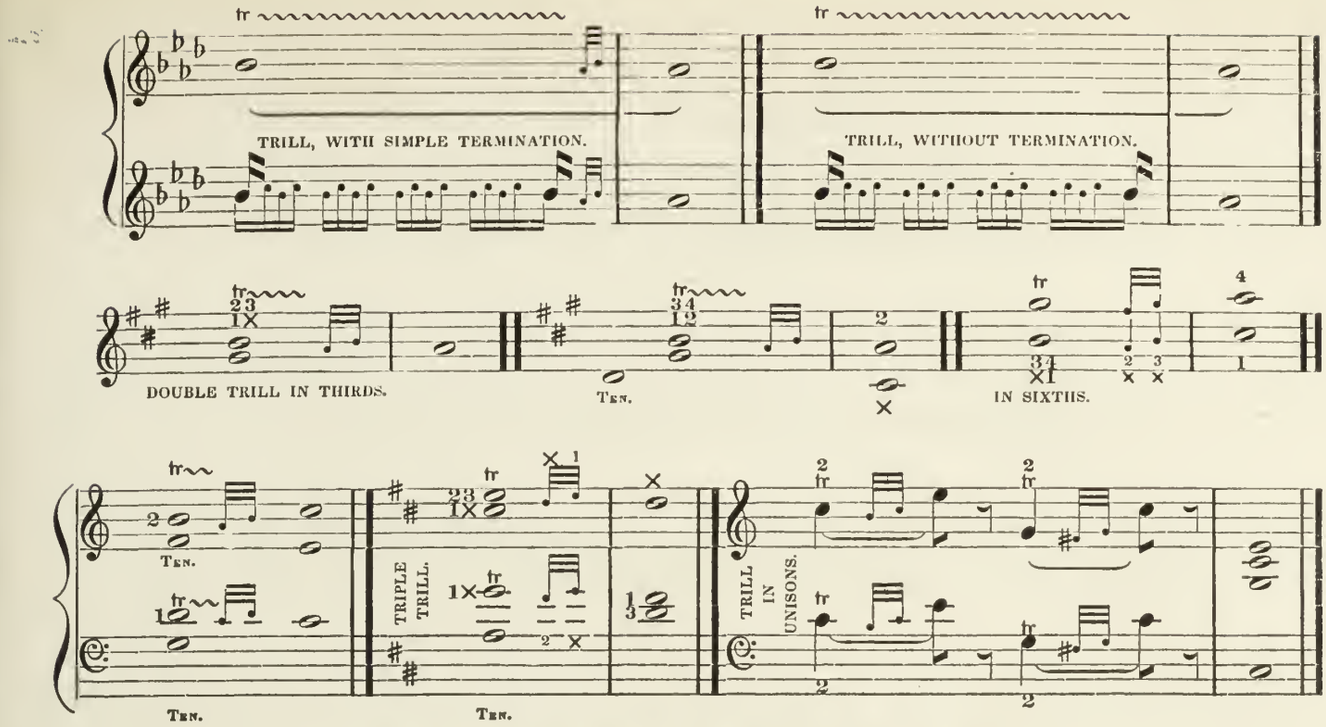
A trill is either minor or major, according to the mode in which it occurs.

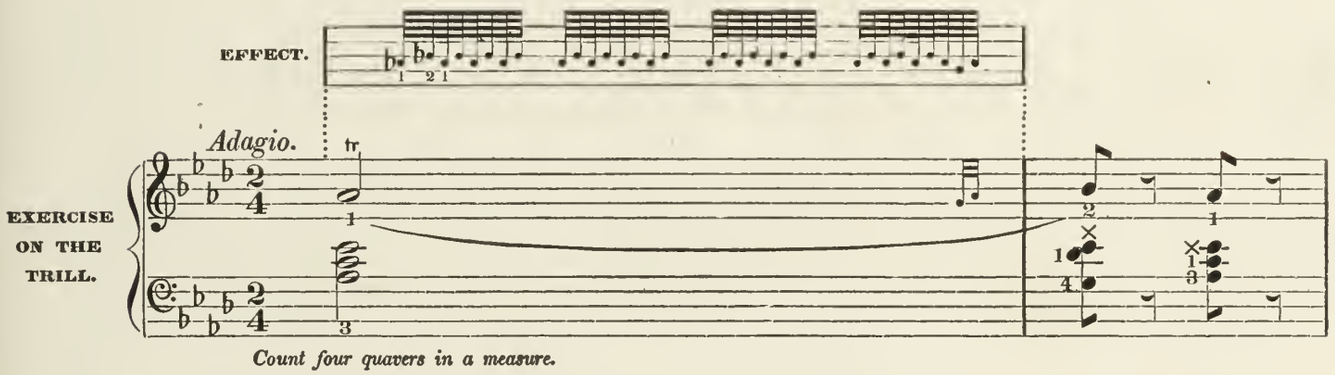


There are several modes of terminating a trill, but only two may be considered as strictly proper.

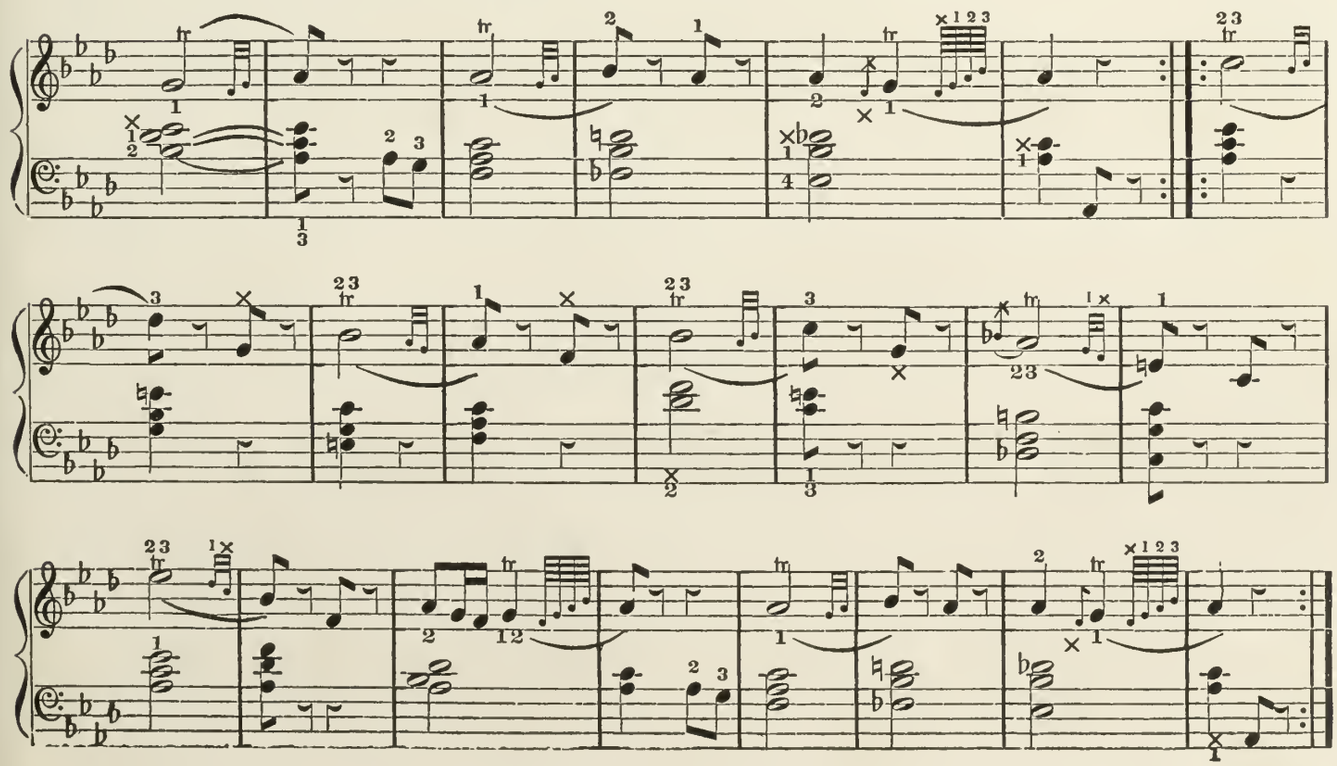


All other modes of terminating the trill should be considered as having their source in the taste and pleasure of the performer.

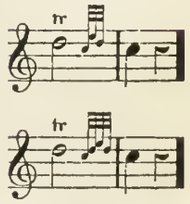




Count four quavers in a measure.



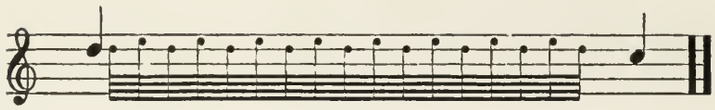
Modification in frequent use.



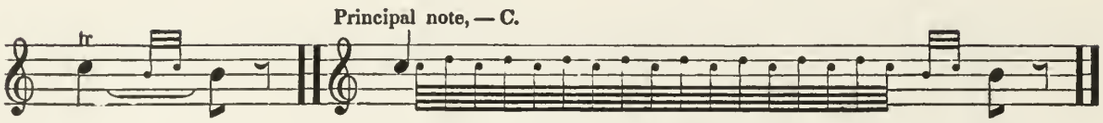
Bad.

The trill may also be made without termination.

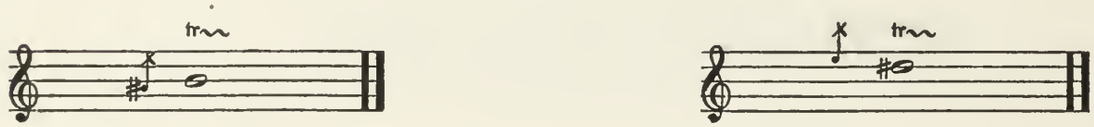
EXAMPLE.



Always begin the trill with the principal note.

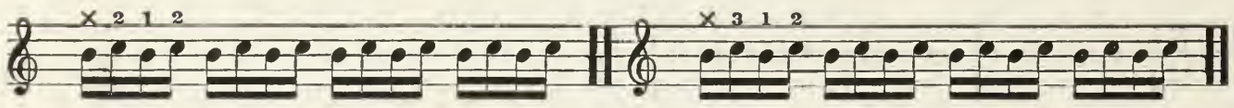


Sometimes the trill is prepared by a grace note.

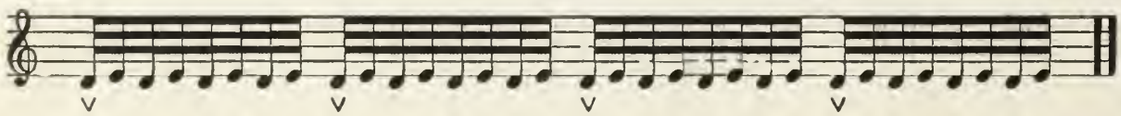


The fingers may be changed when the trill is continued through several measures.

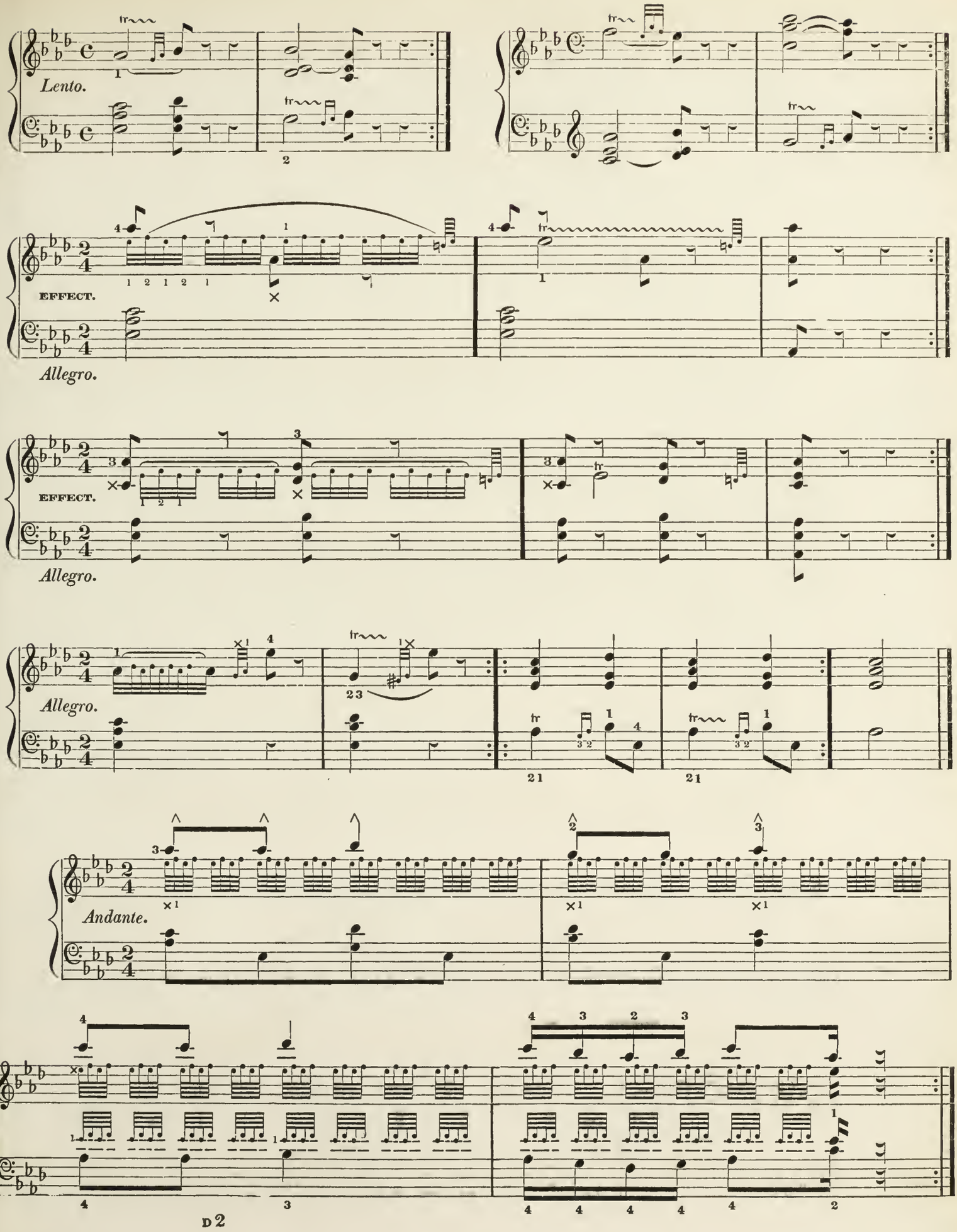
EXAMPLE.



Begin the practice of the trill slowly, and increase the movement until it can be executed with rapidity. Tc facilitate the practice, it should be divided into actual notes, and the time marked.

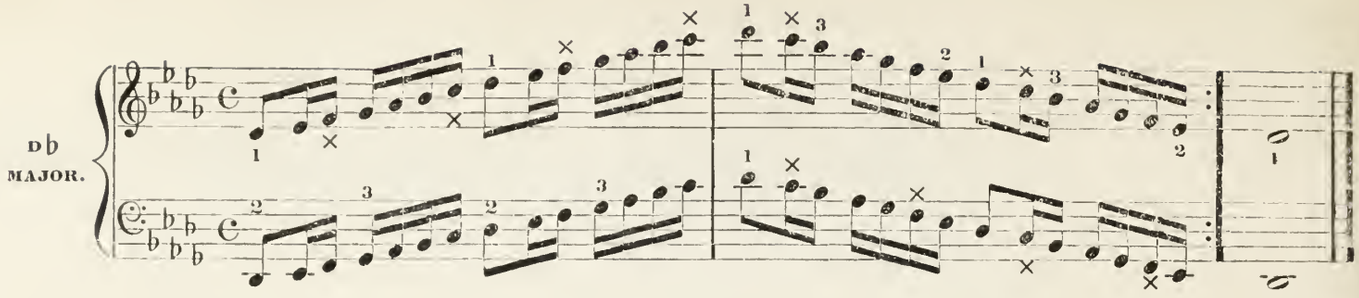


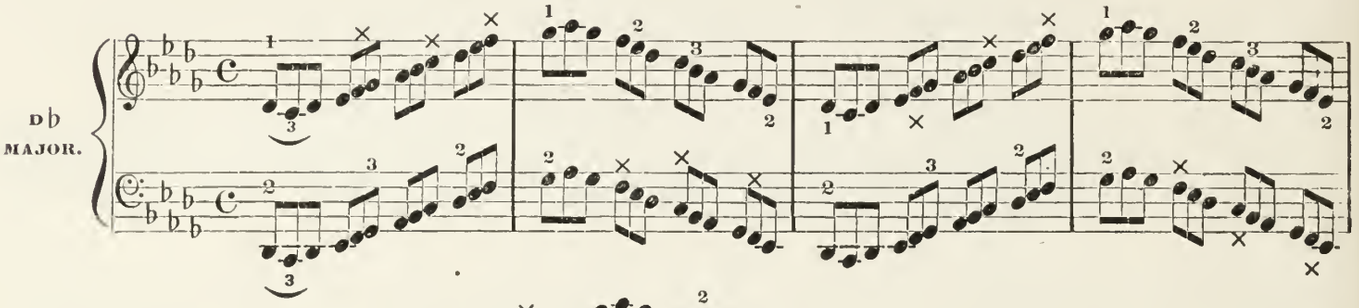
NOTE. — When a trill accompanies a melody, the notes which form the melody should be played with the principal note of the trill.

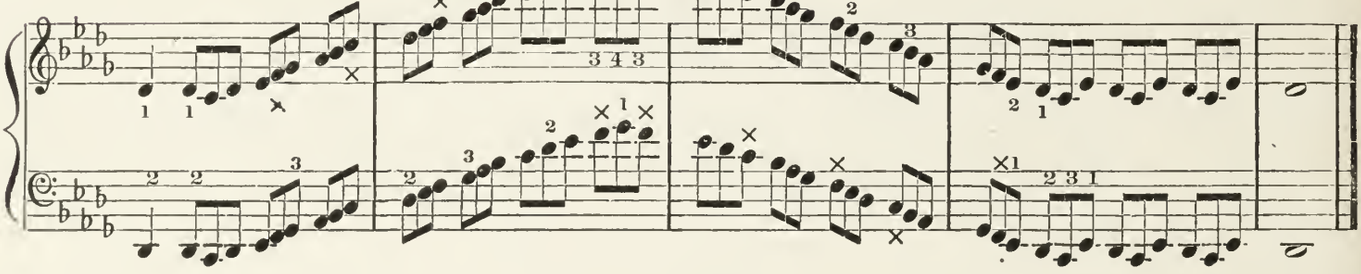

Lento.
EFFECT.
Allegro.
EFFECT.
Allegro.
Allegro.
Andante.

LESSON XXXIII.

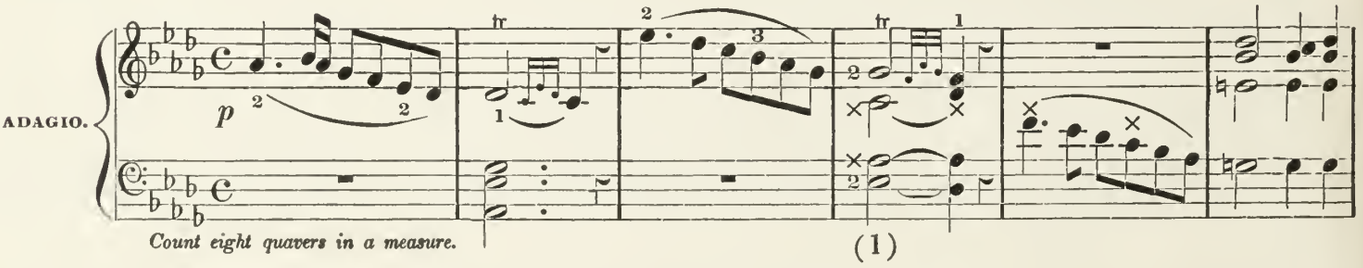
The first five flats are placed on B, E, A, D, and G.





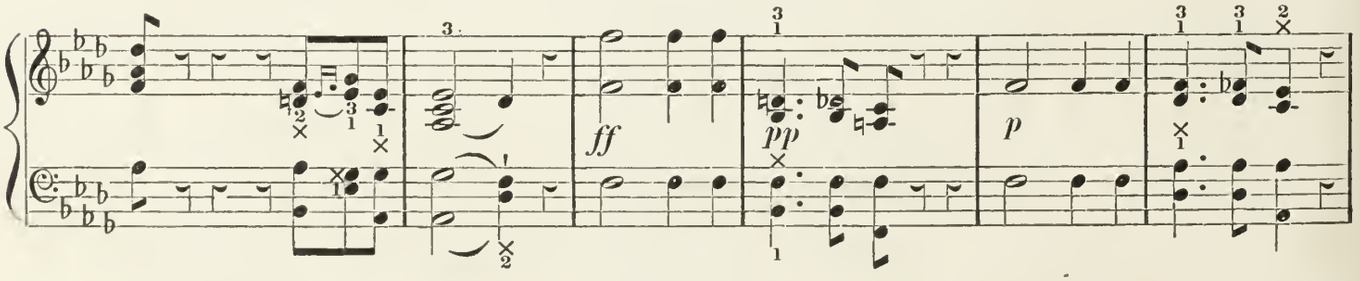


(1) Hold the note on C while executing the trill.

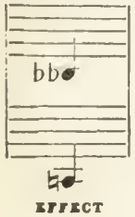


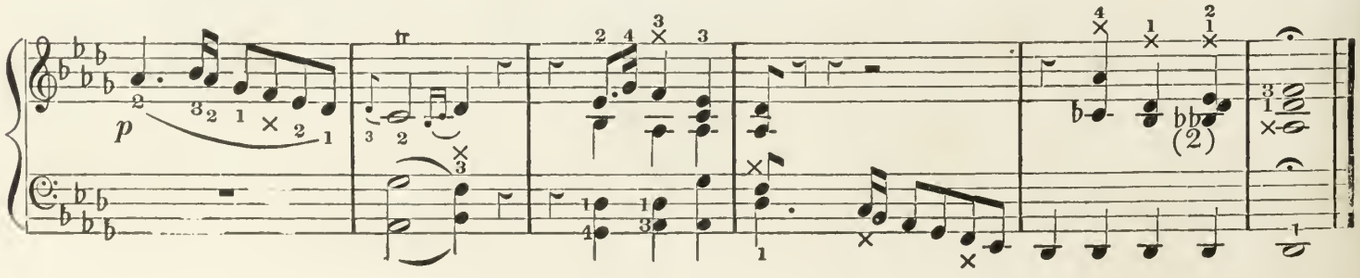
(2)
Double Flat.
bb

A double flat preceding a note lowers it two semitones.



A double flat B is the same as A natural.



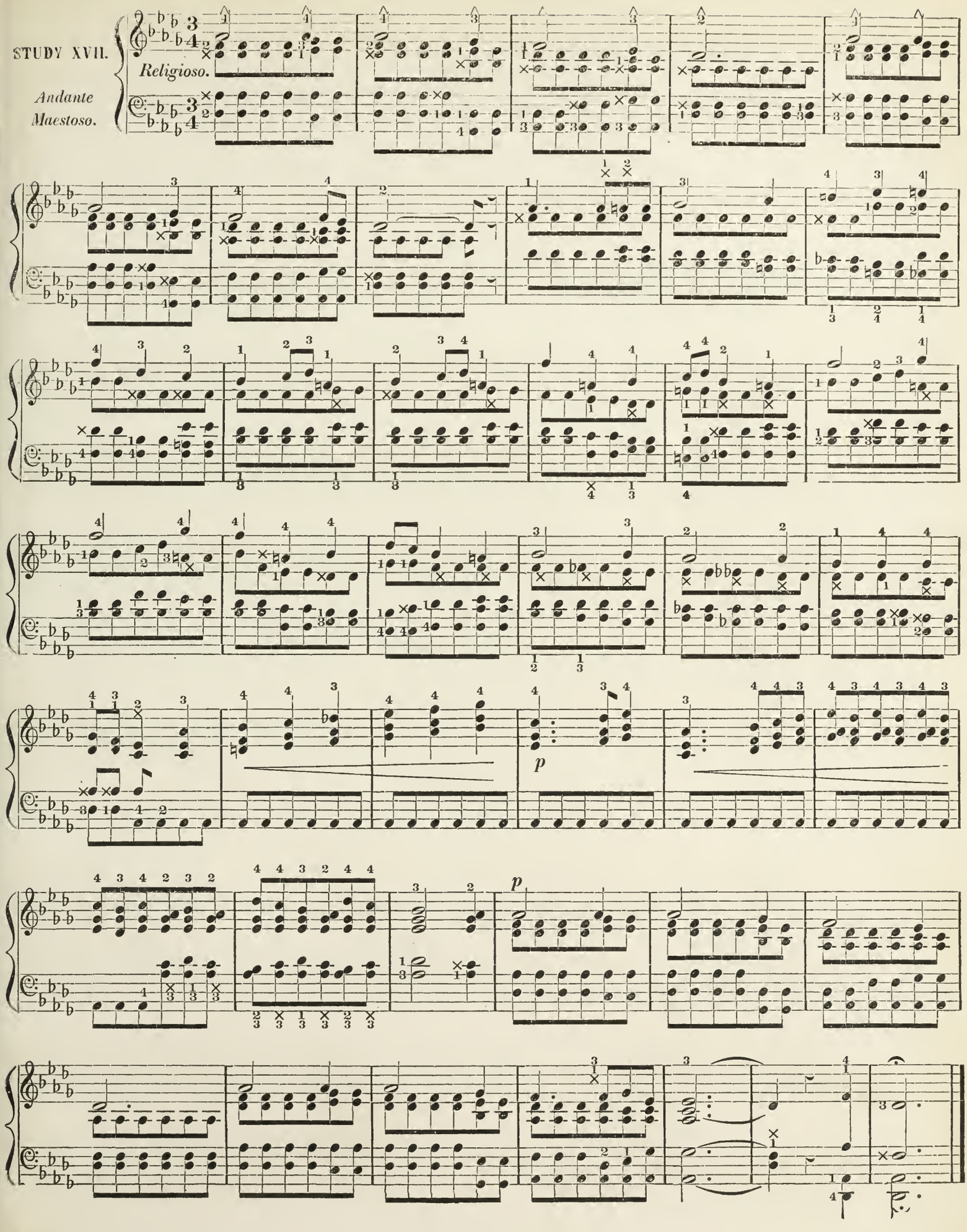


Ben marcato il canto.

STUDY XVII.

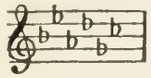
Religioso.

Andante Maestoso.

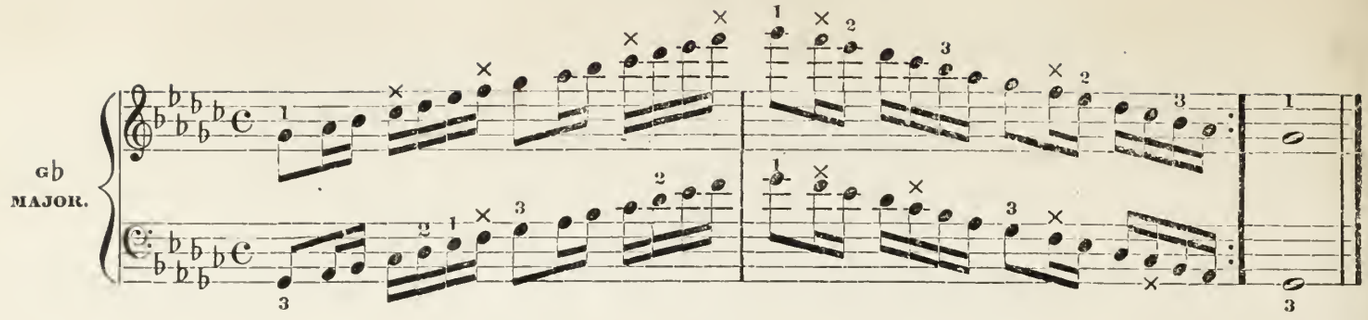


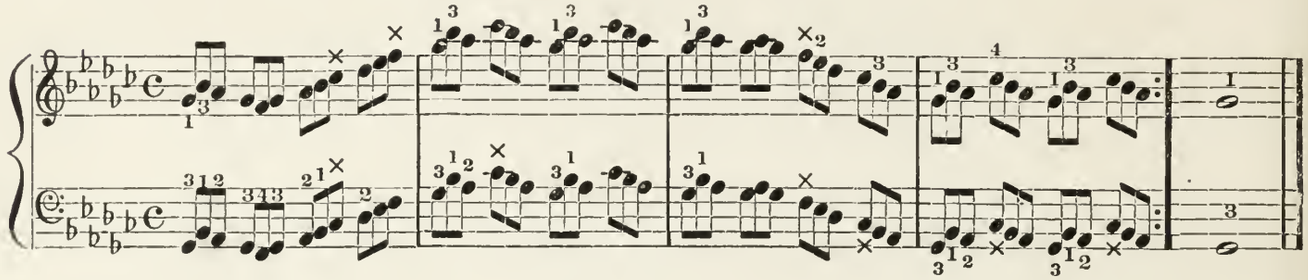
LESSON XXXIV.

The first six flats are placed on B, E, A, D, G, and C.

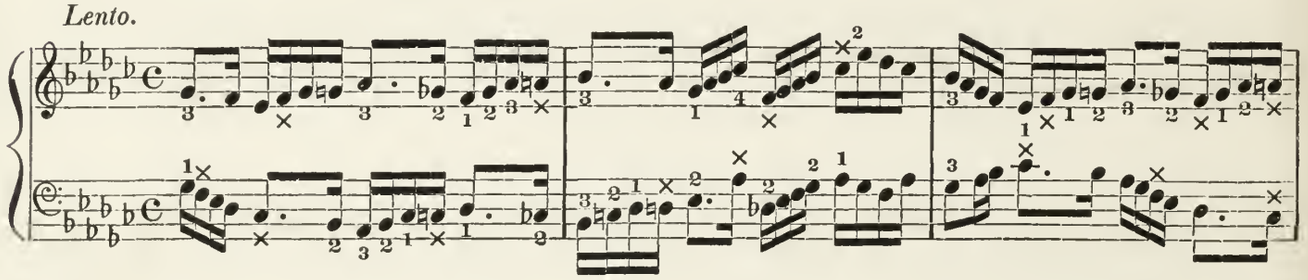


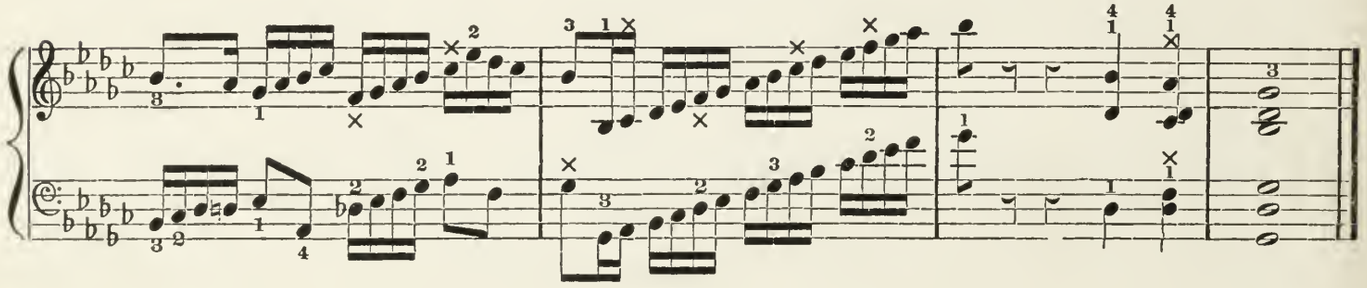
G♭ MAJOR.



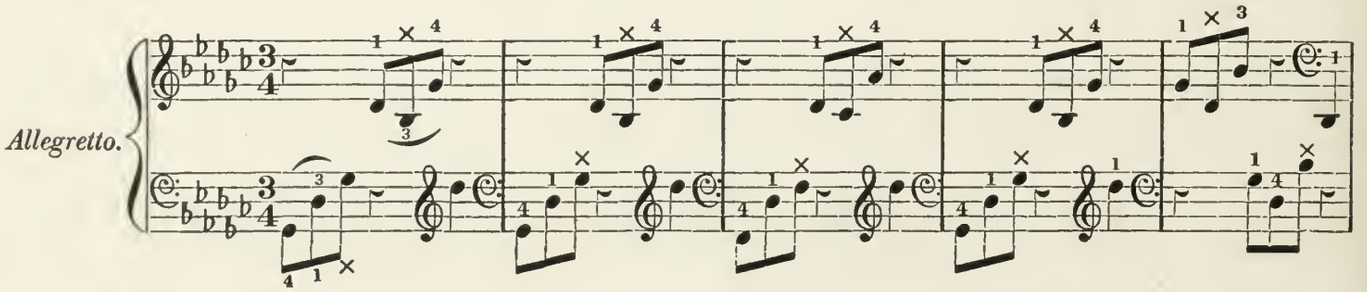


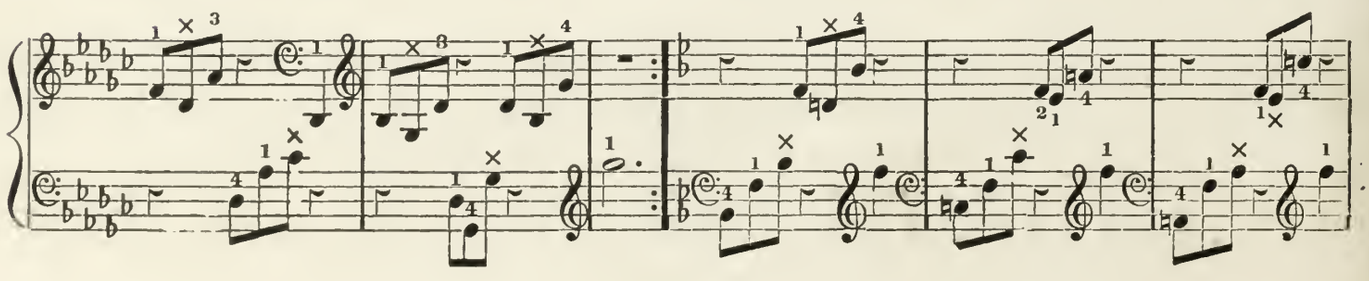
Lento.

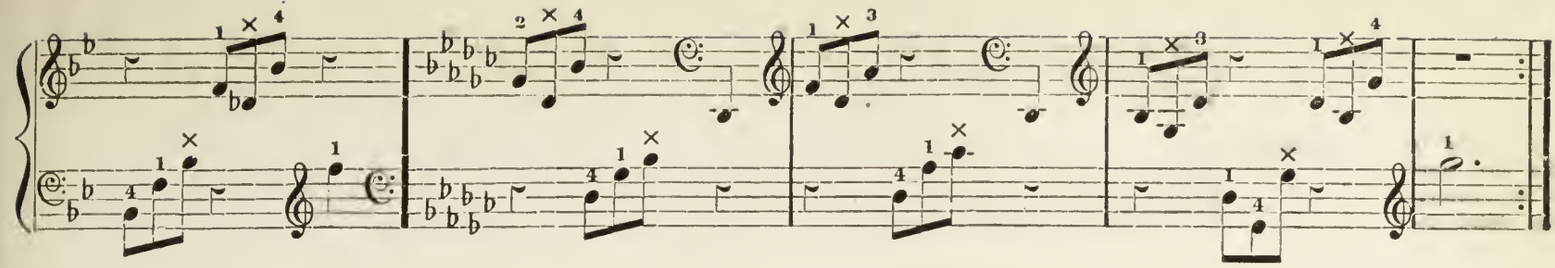




Allegretto.

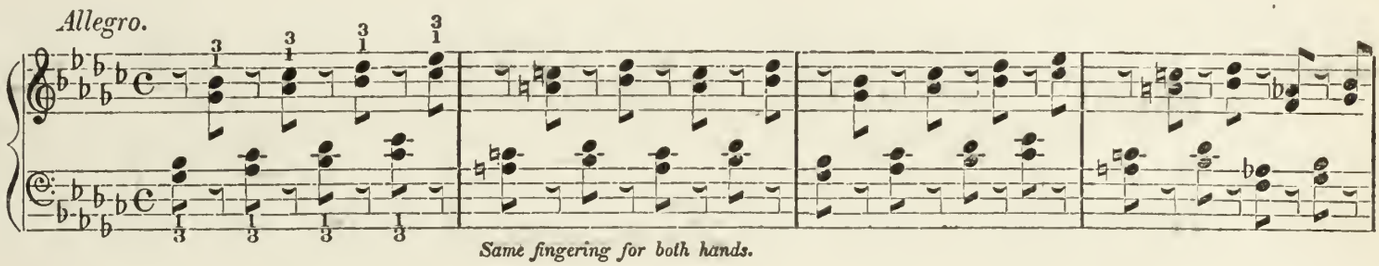




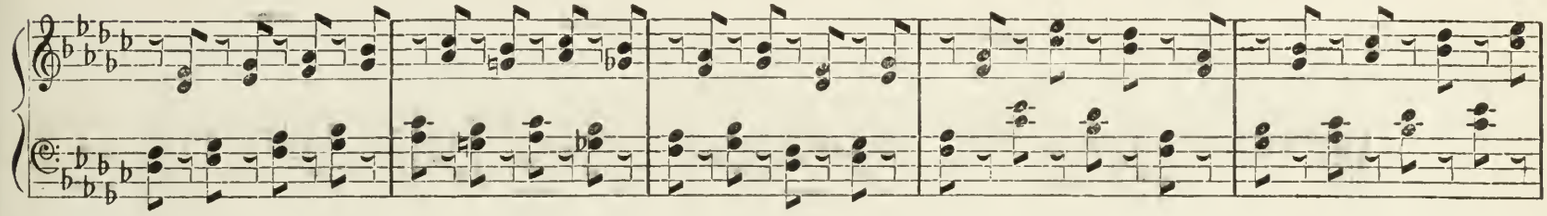


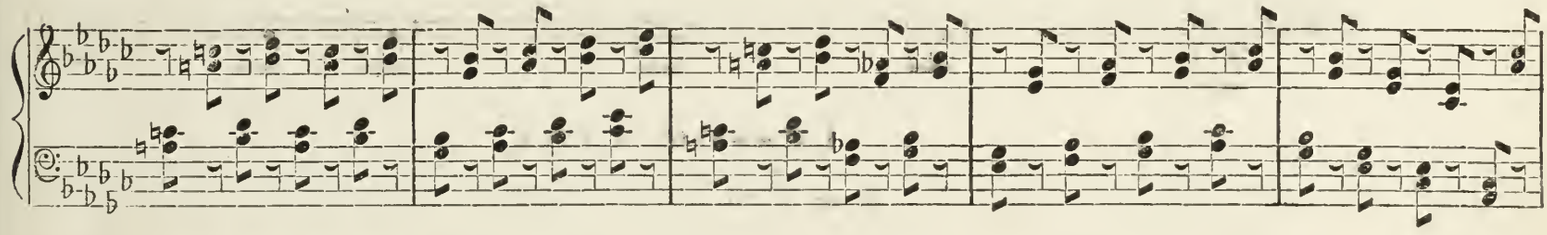
Allegro.

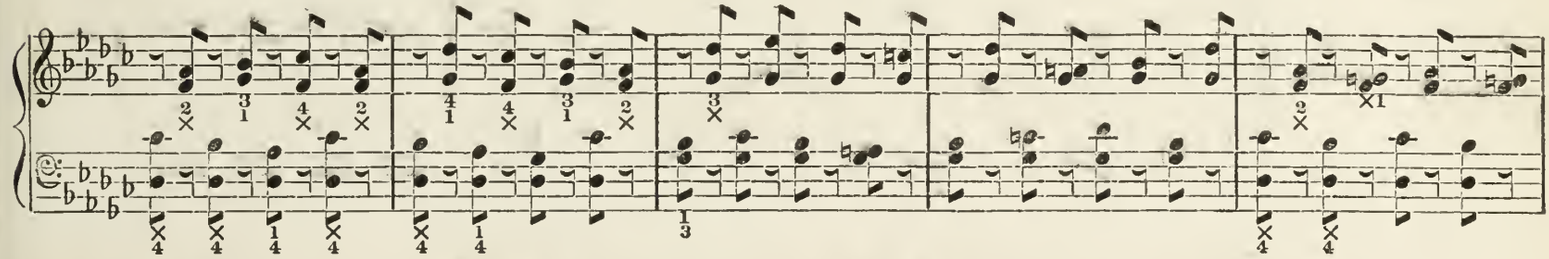
STUDY XVIII.

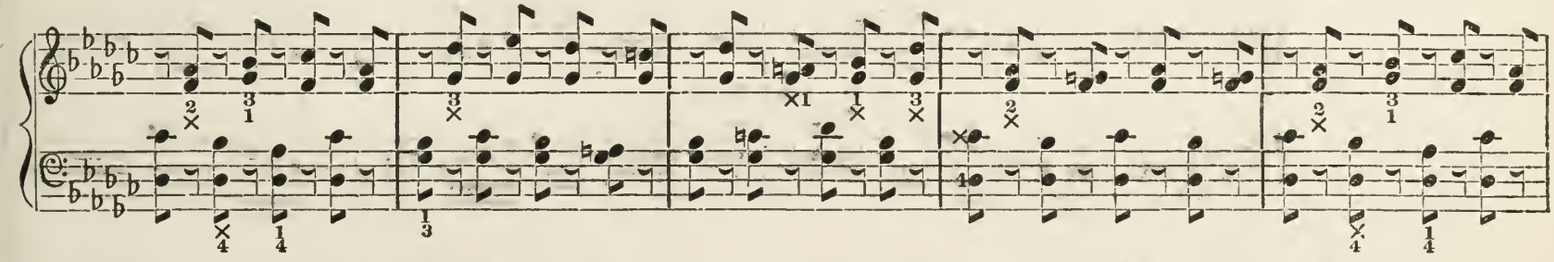


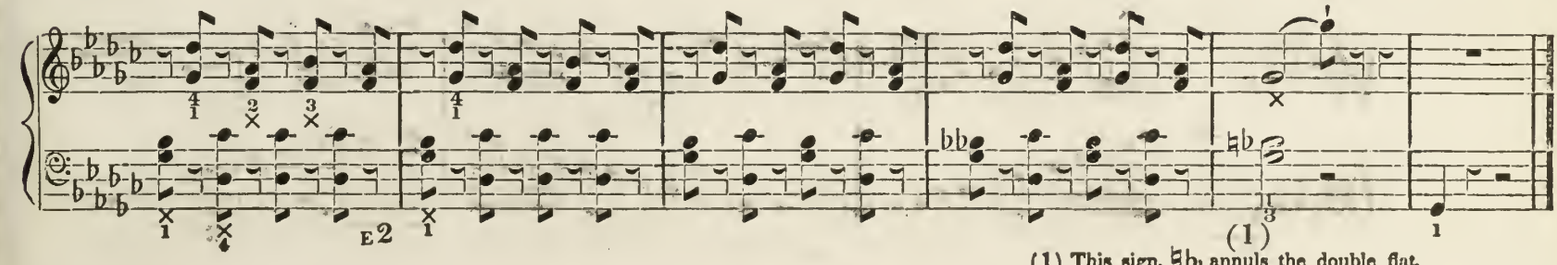
Same fingering for both hands.







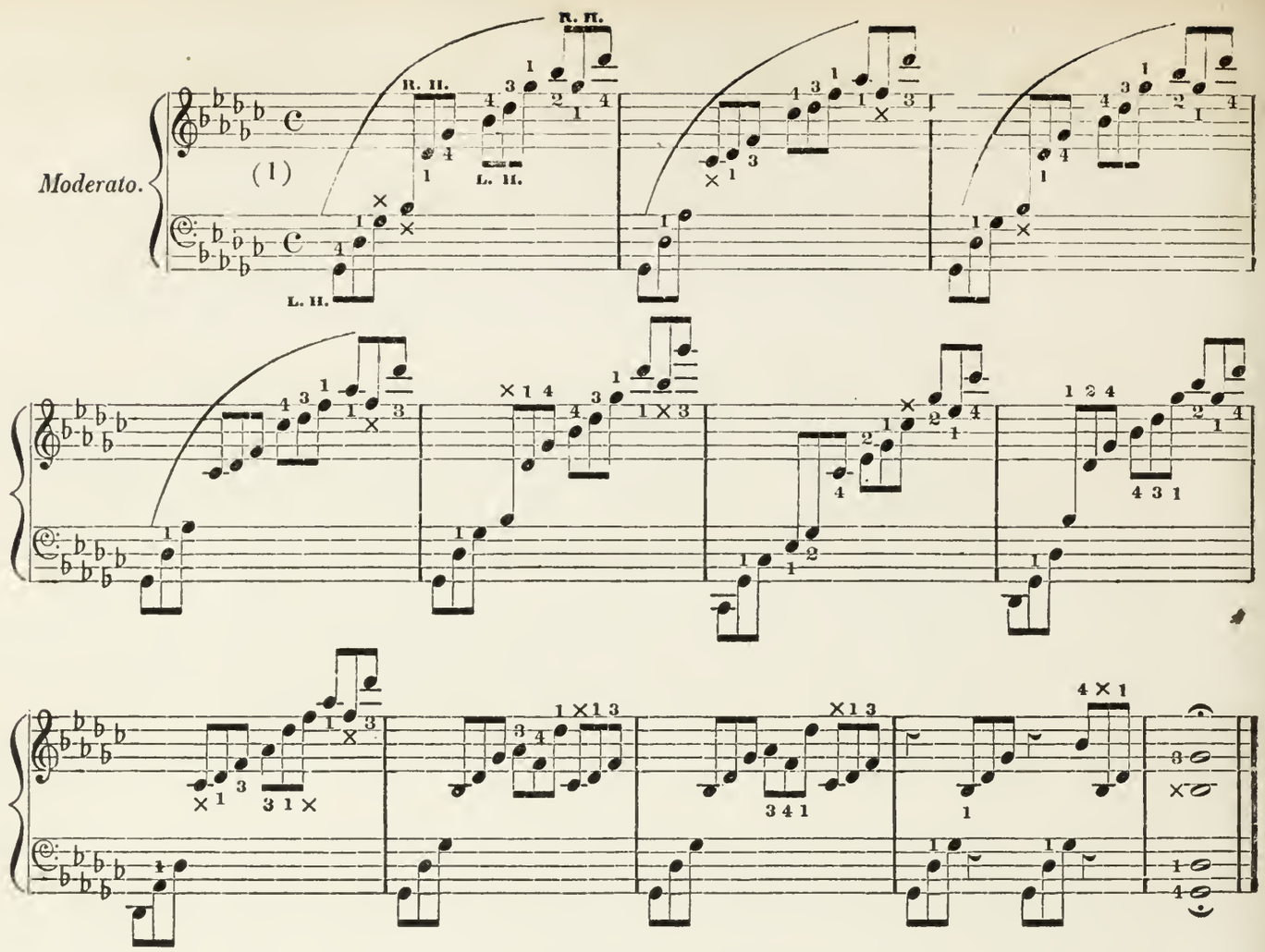




E 2

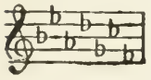
(1) This sign, ♮♭, annuls the double flat.

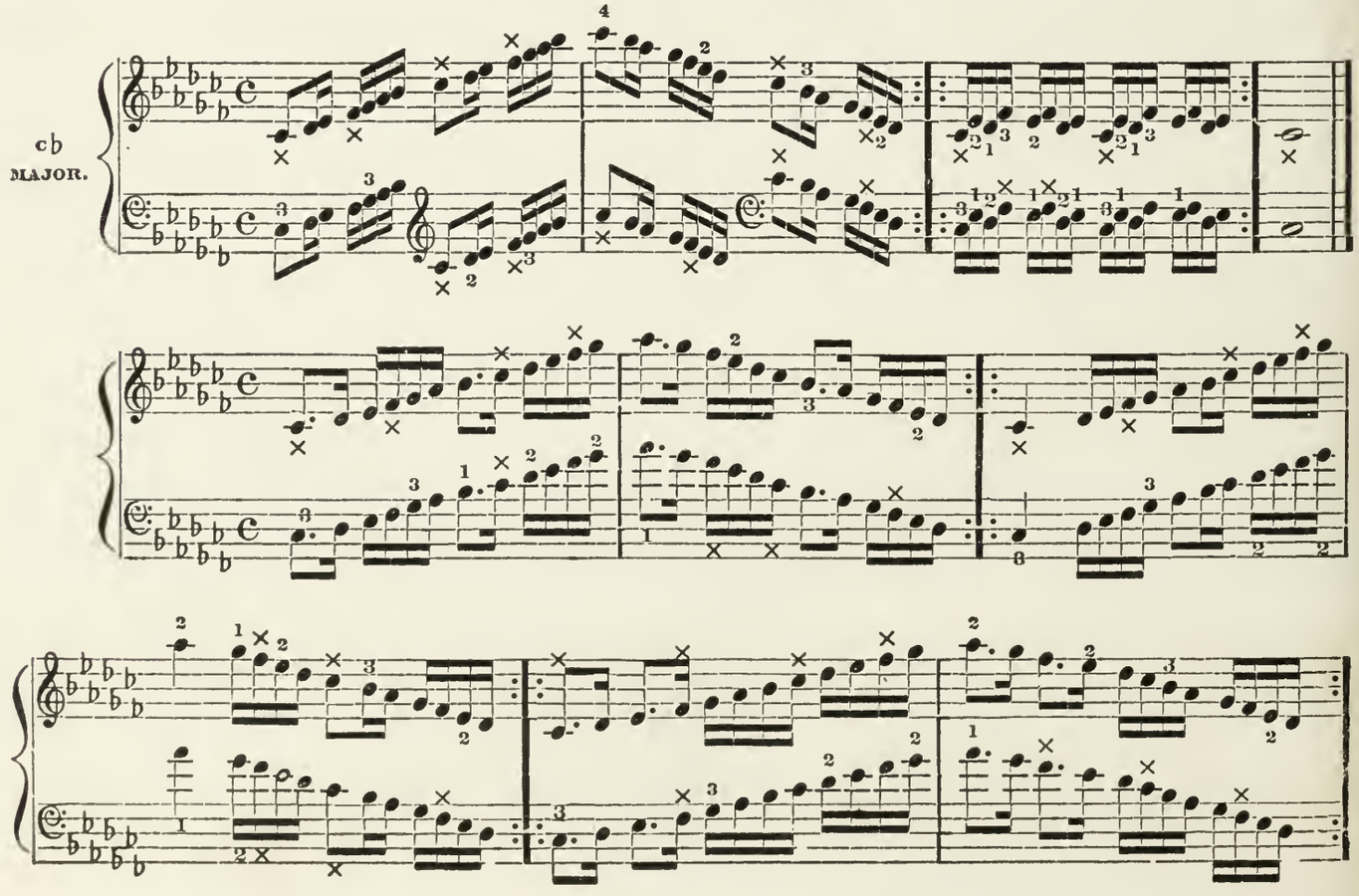
(1)
Accent lightly the four beats of the measure, and connect together the 12 notes composing the measure, as if they were executed by the same hand.

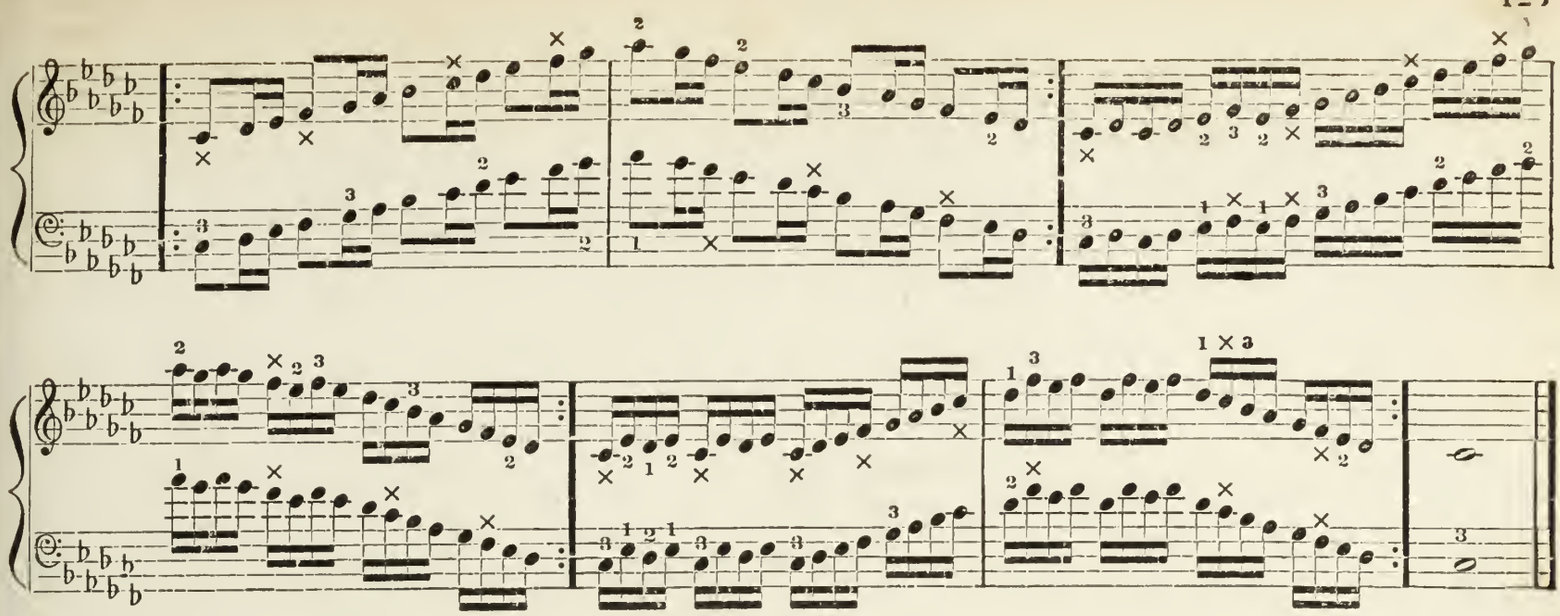


LESSON XXXV.

The first seven flats are placed on B, E, A, D, G, C, & F.



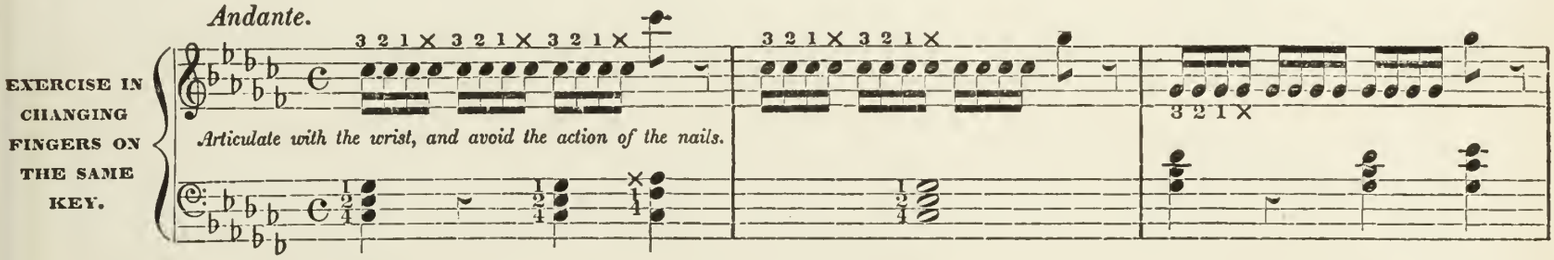


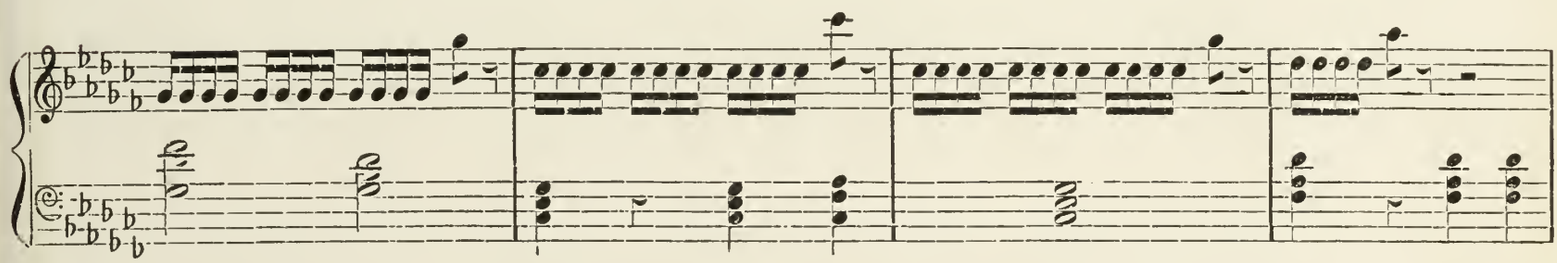


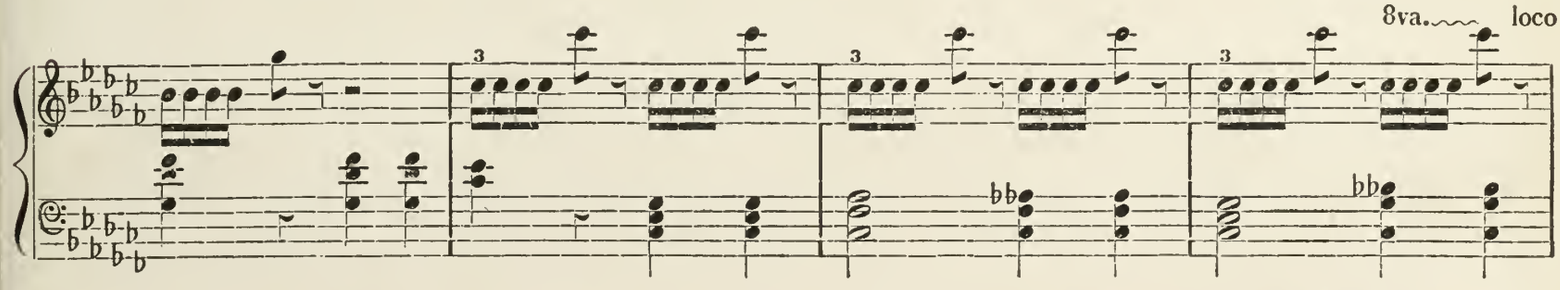
Andante.

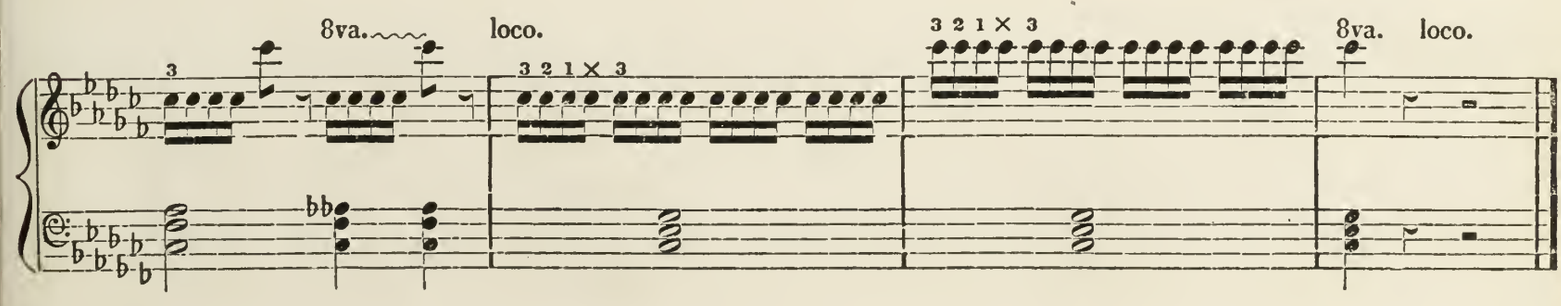
EXERCISE IN CHANGING FINGERS ON THE SAME KEY.

Articulate with the wrist, and avoid the action of the nails.



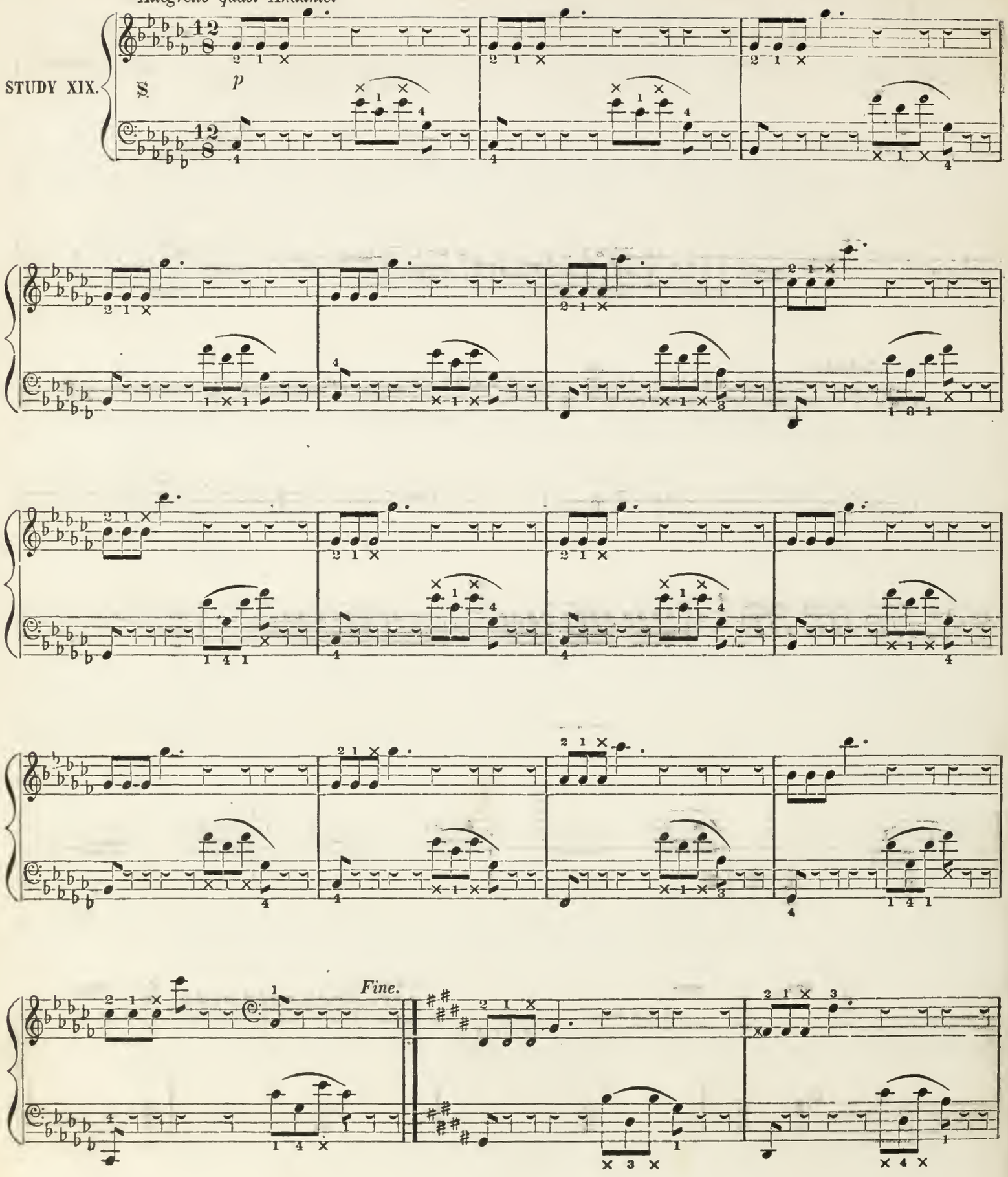


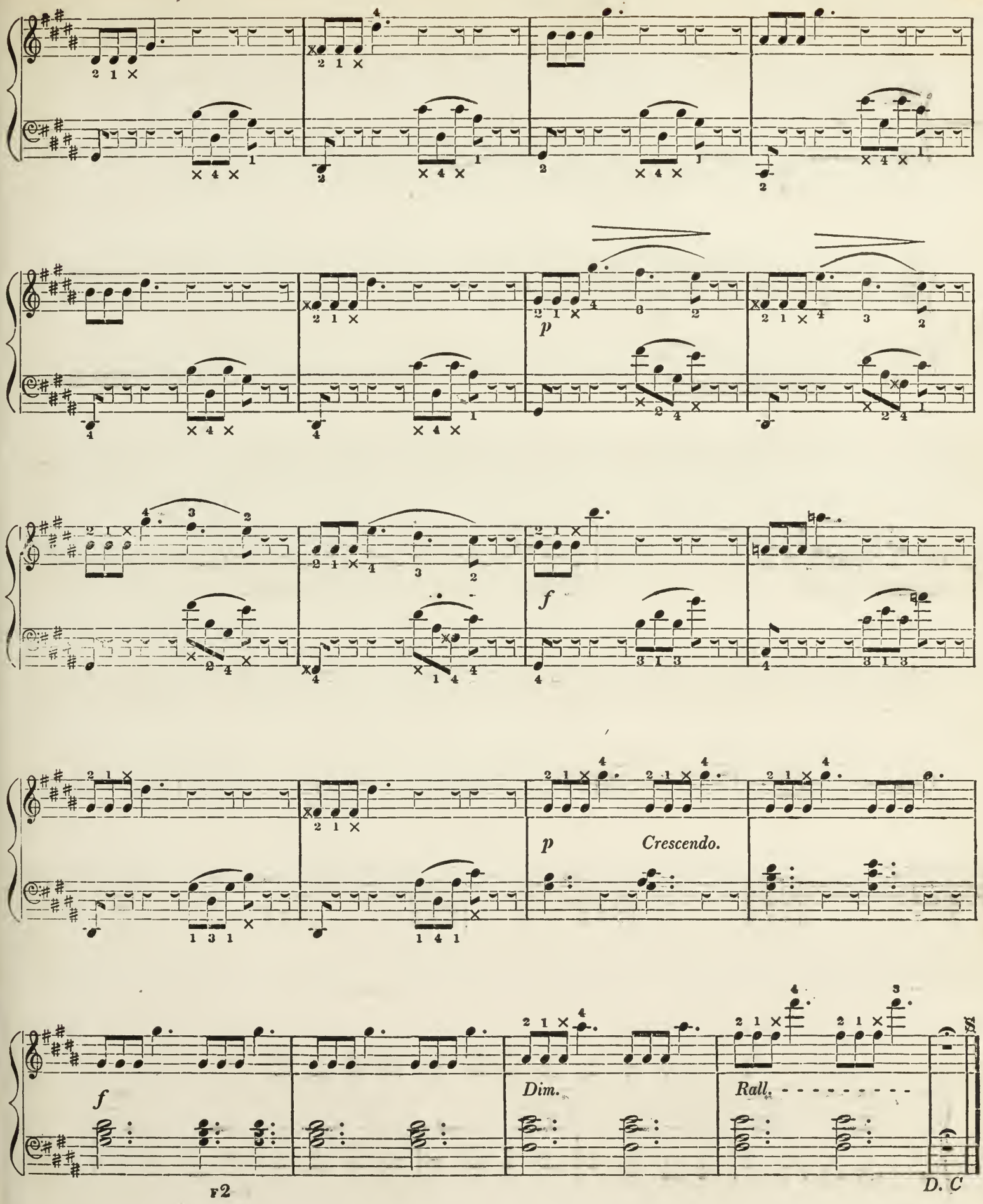




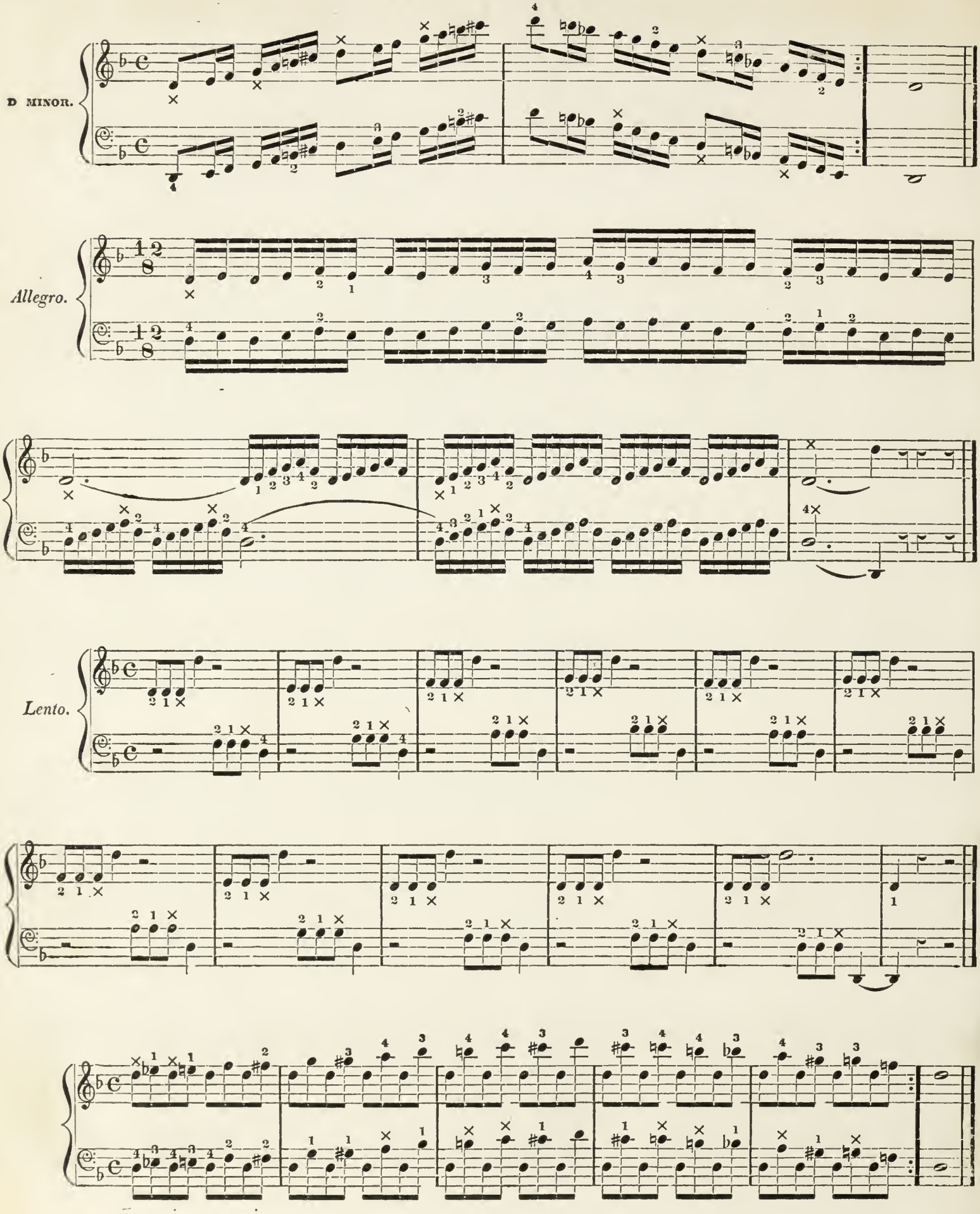
Allegretto quasi Andante.

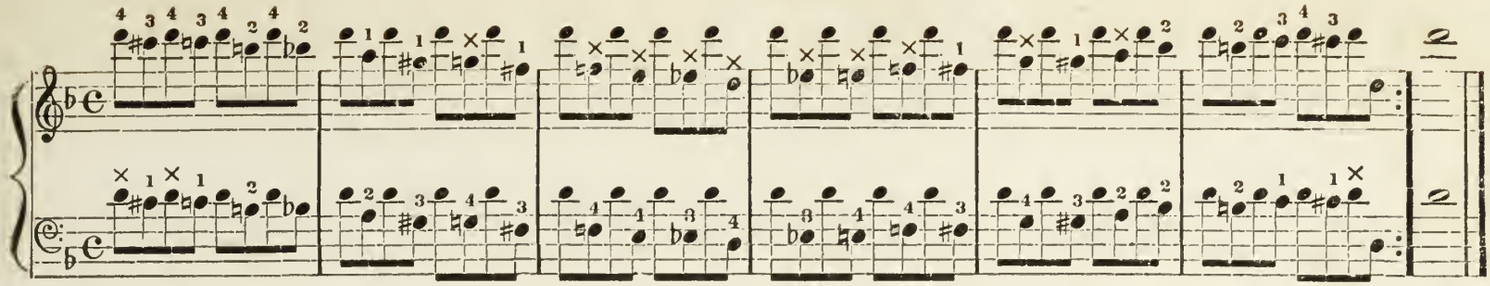
STUDY XIX.

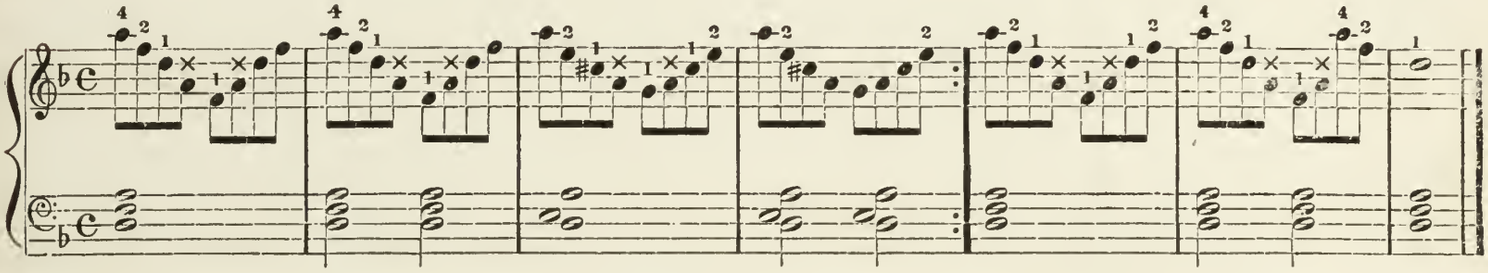


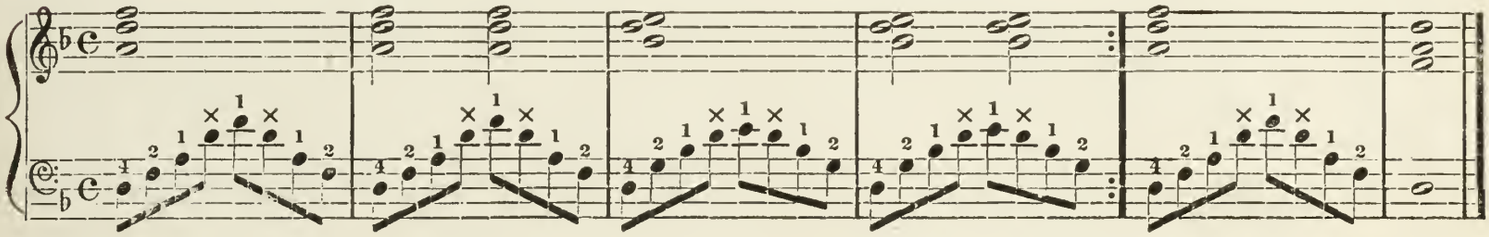

p
f
p
Crescendo.
f
Dim.
Rall.
D. C

LESSON XXXVI.



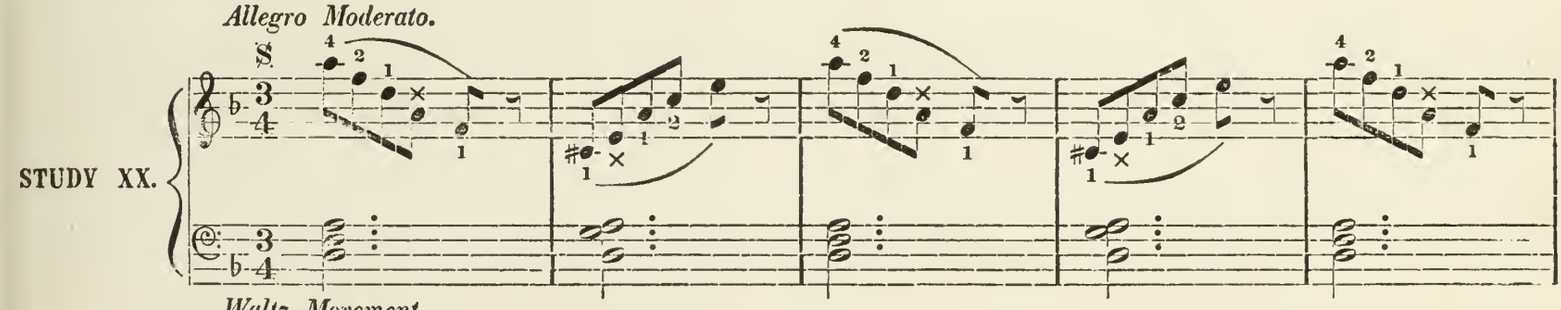




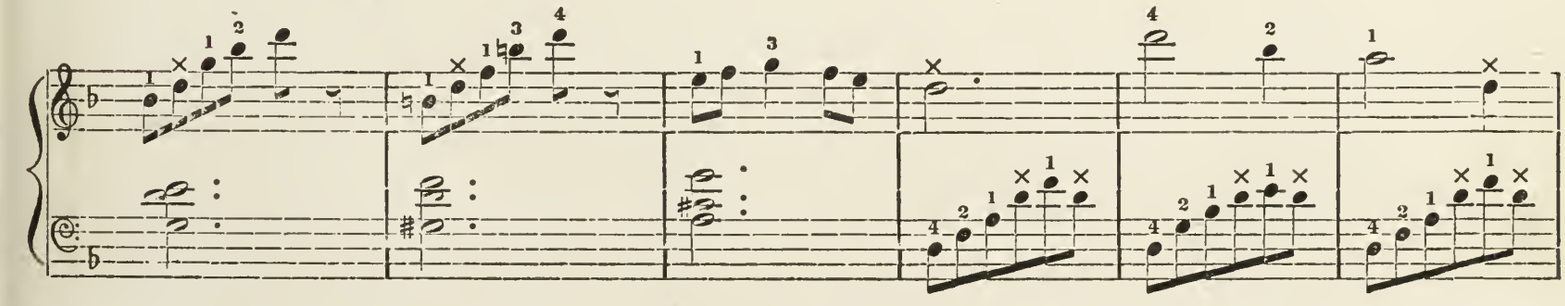


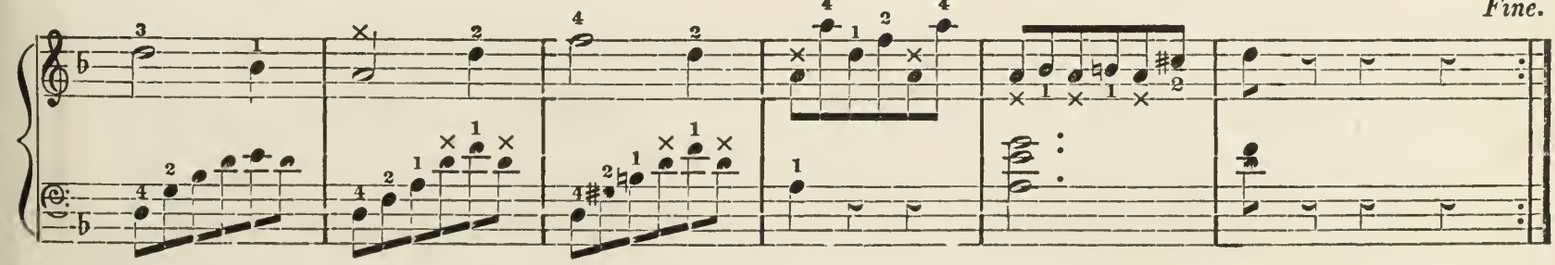
Allegro Moderato.

STUDY XX.

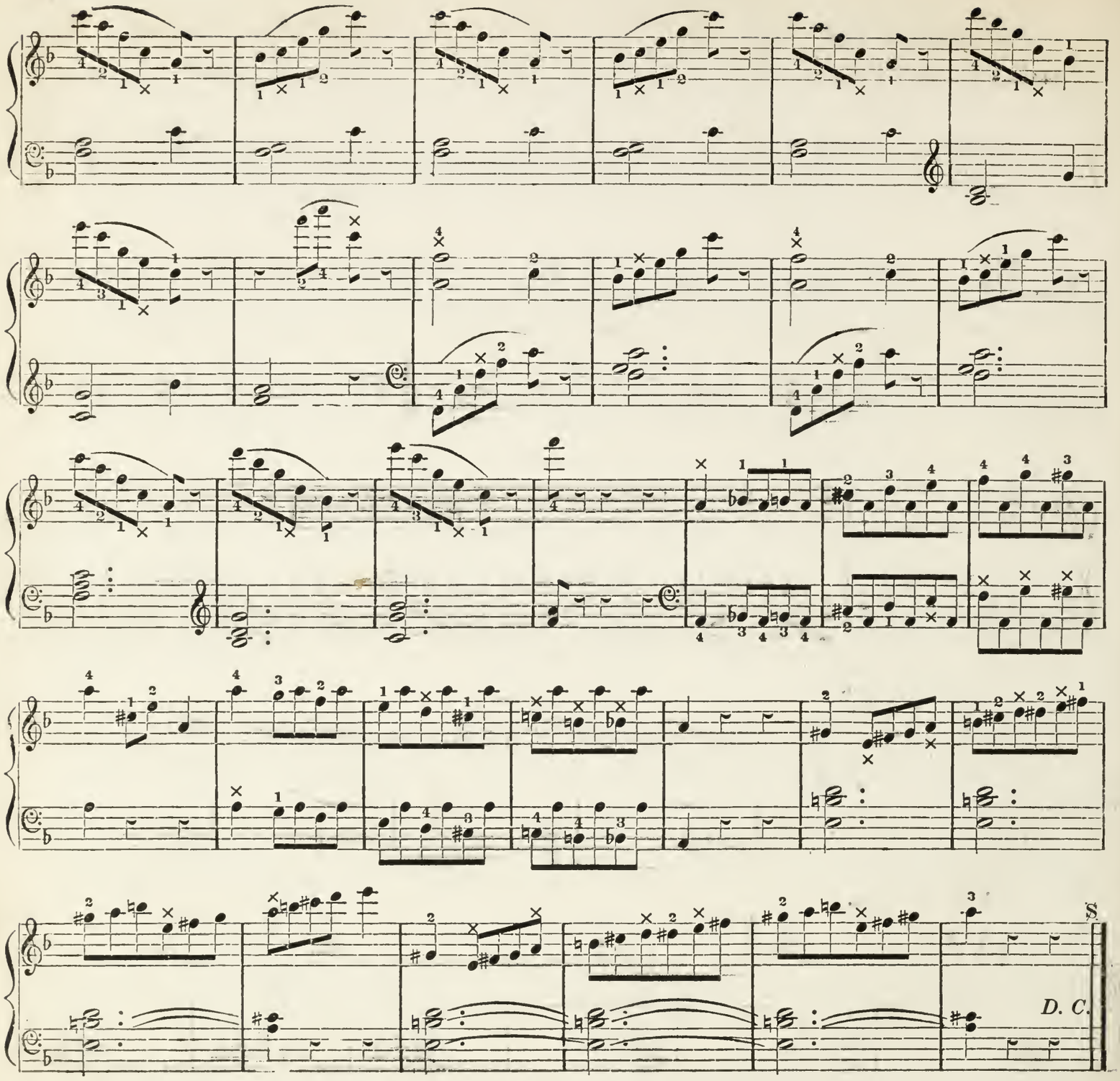


Waltz Movement.

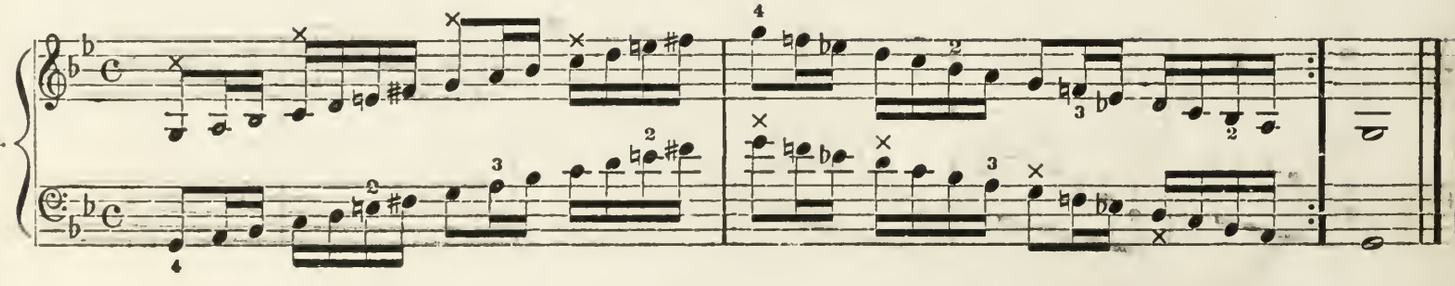


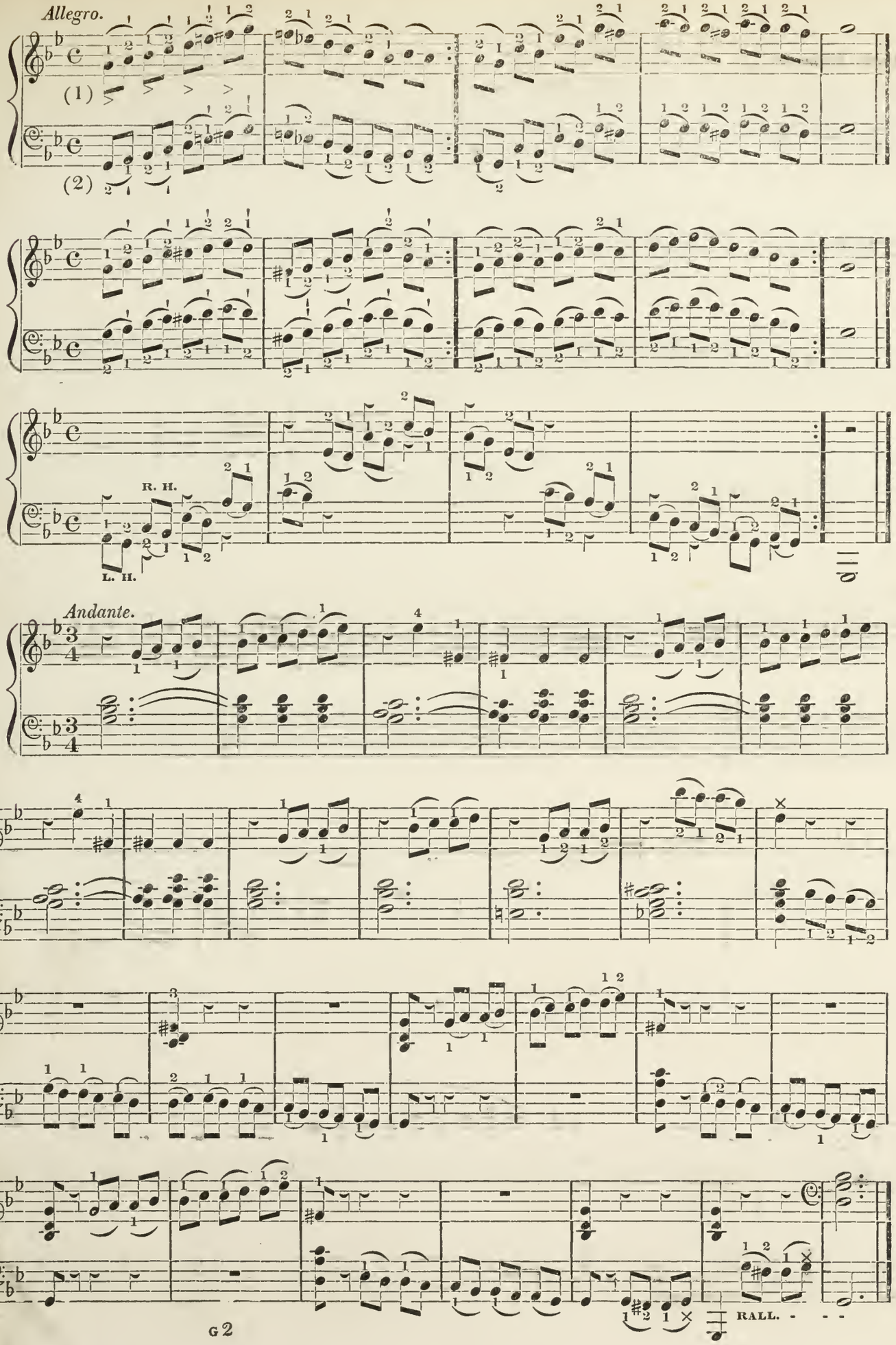


Fine.



LESSON XXXVII.





(1)

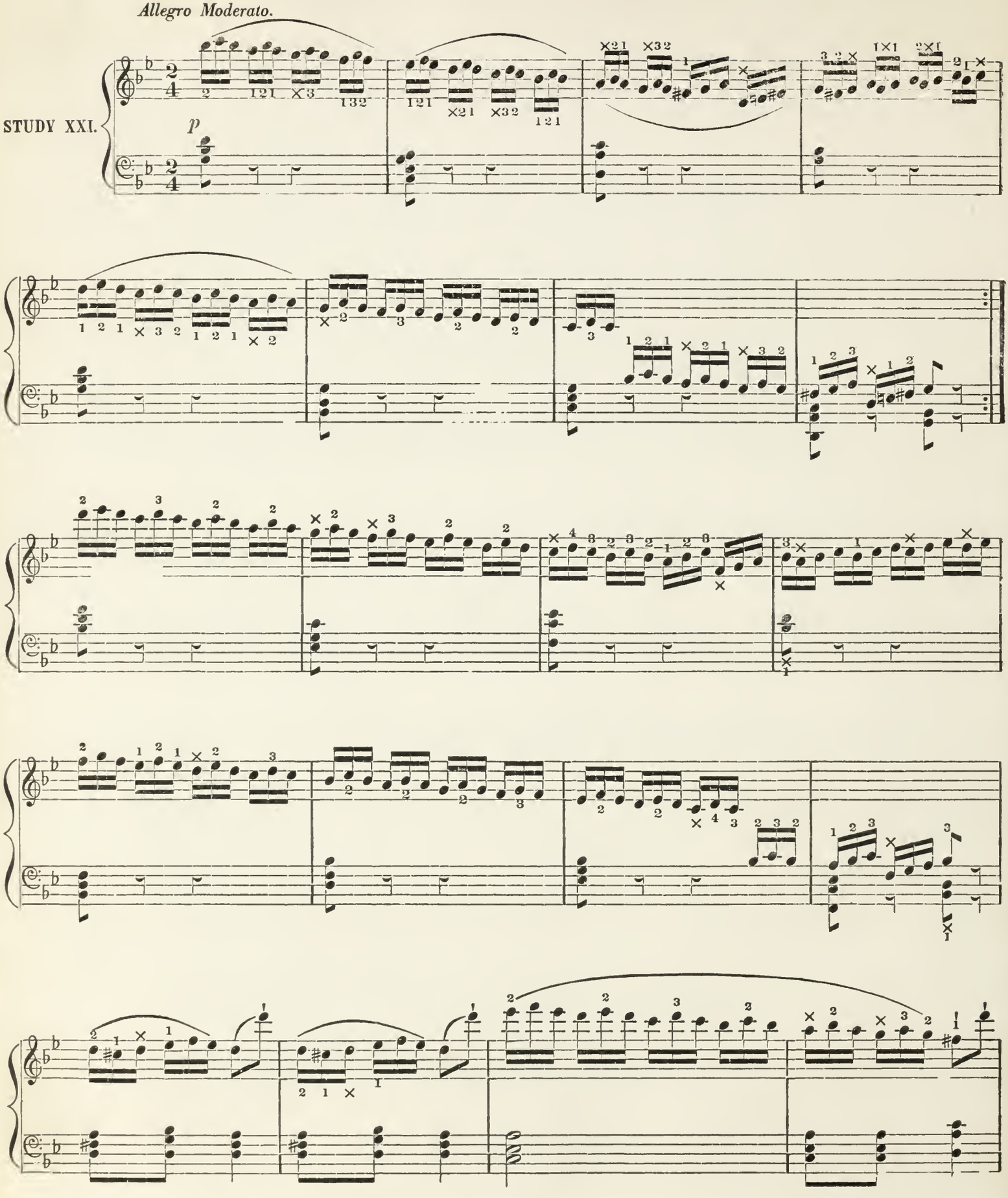
This passage should always be executed with two fingers, viz., with the 1st and 2d, in ascending, and the 2d and 1st, in descending, for the right hand, accenting the first of the two notes to give effect to the slur.

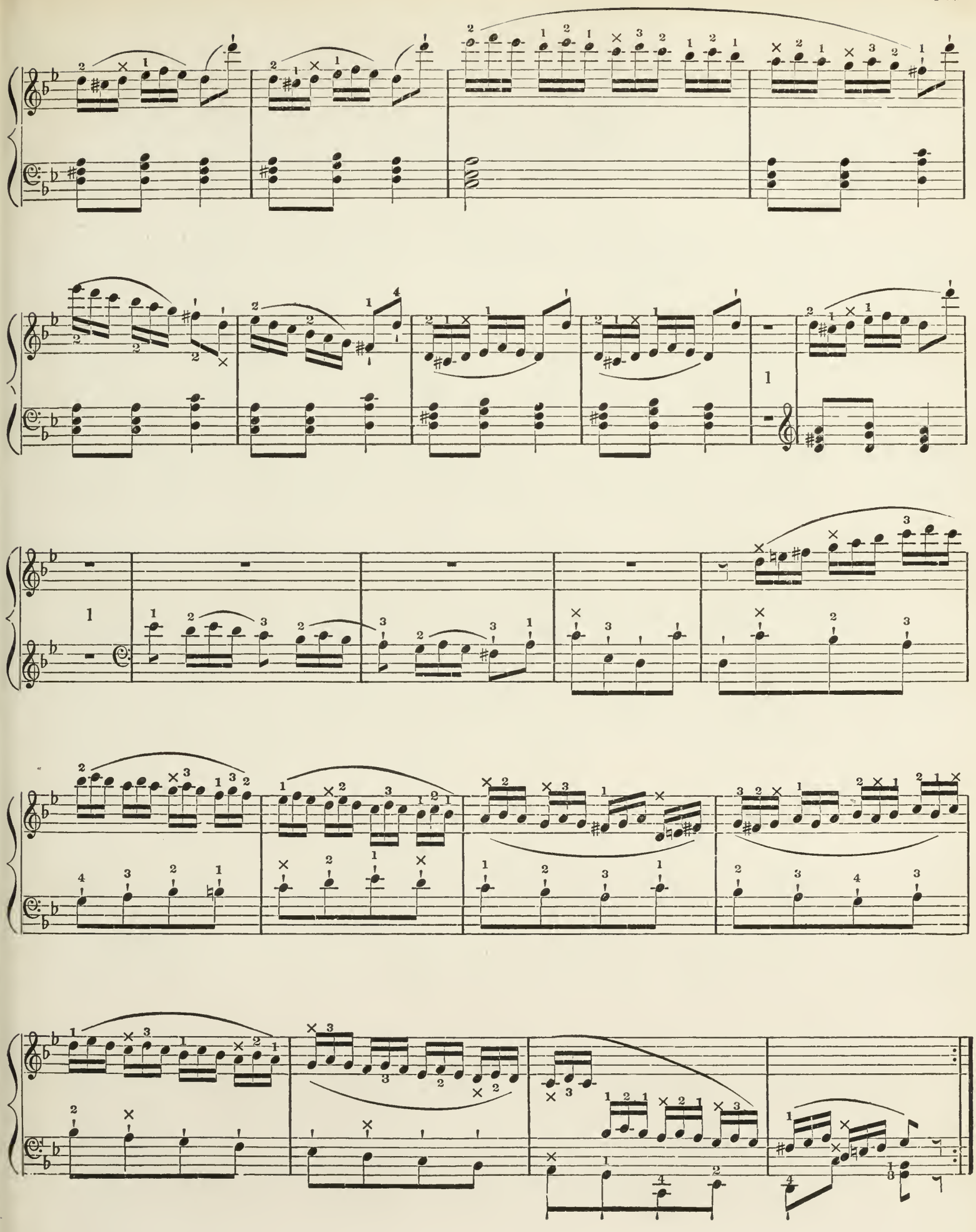
(2)

Divide the notes by two and two, accenting strongly each first note.

Allegro Moderato.

STUDY XXI.





LESSON XXXVIII.

C MINOR.

C MINOR.

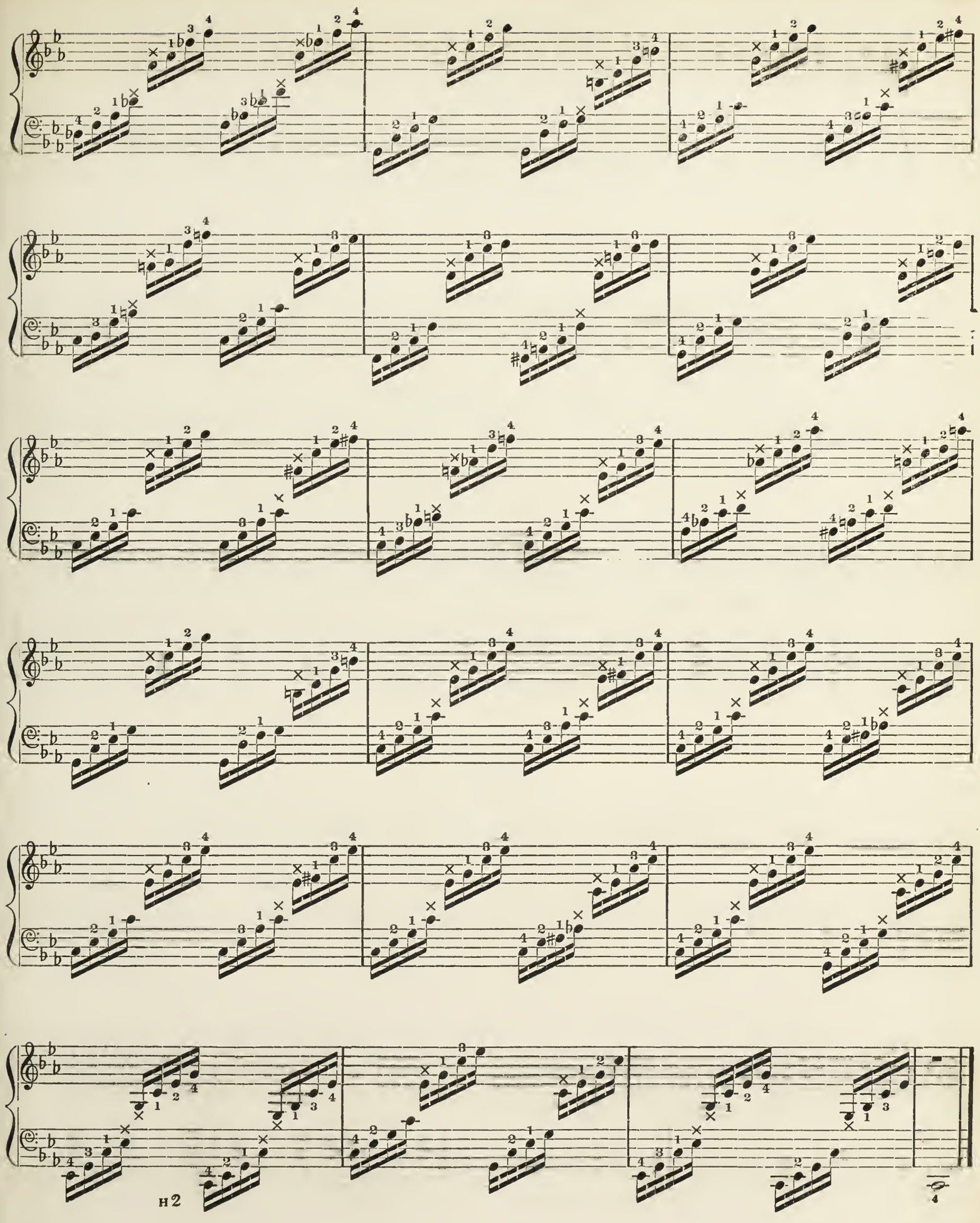
Moderato.

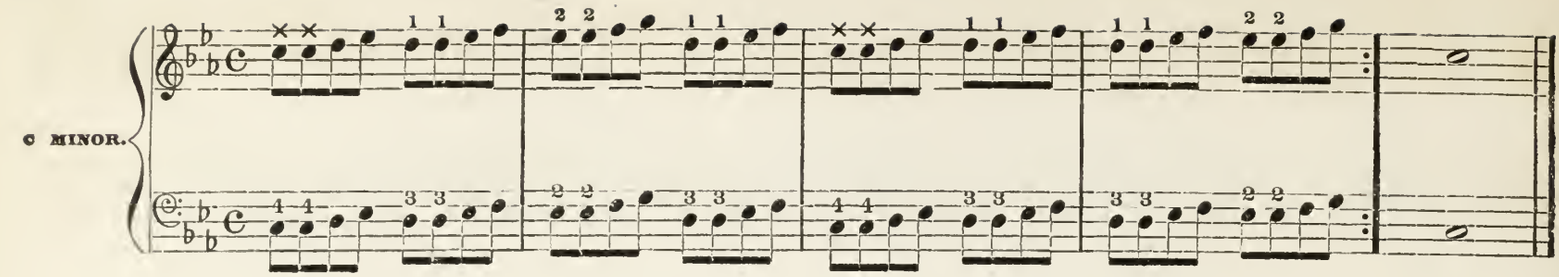
LEGATO.

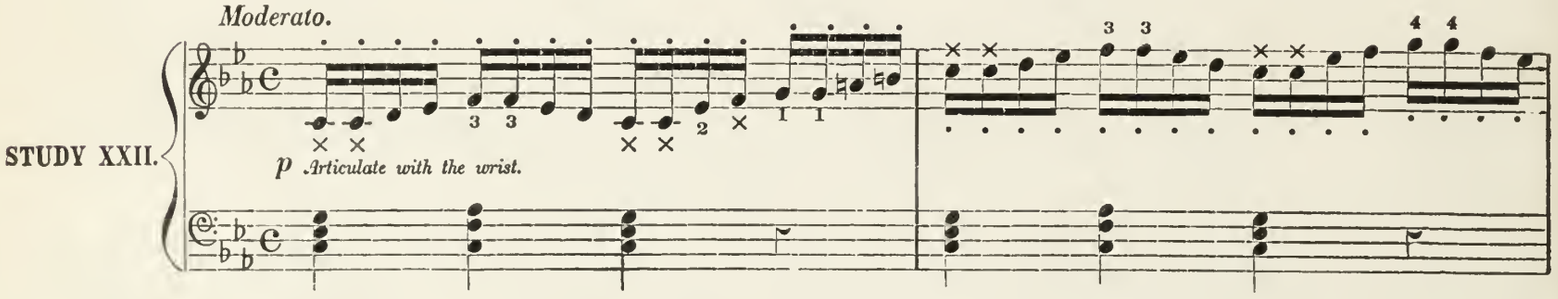
EXERCISE IN ARPEGGIO CHORDS.

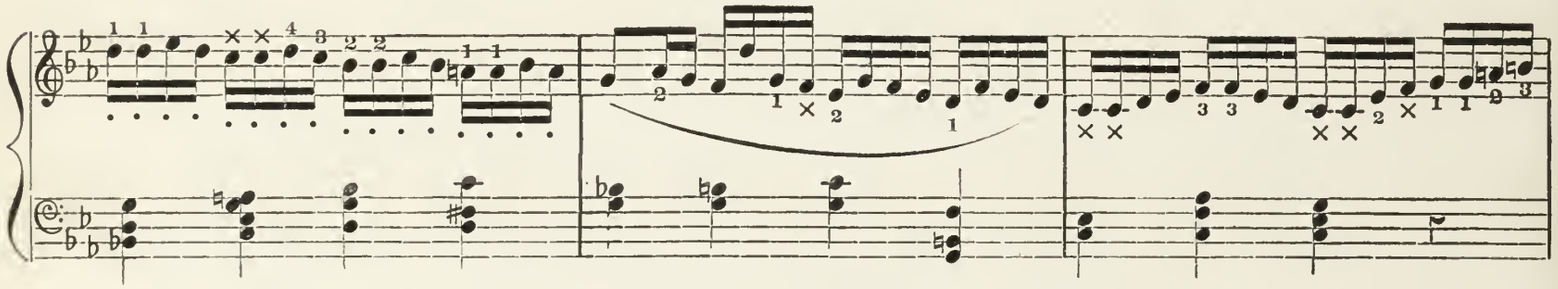
(1) *p*

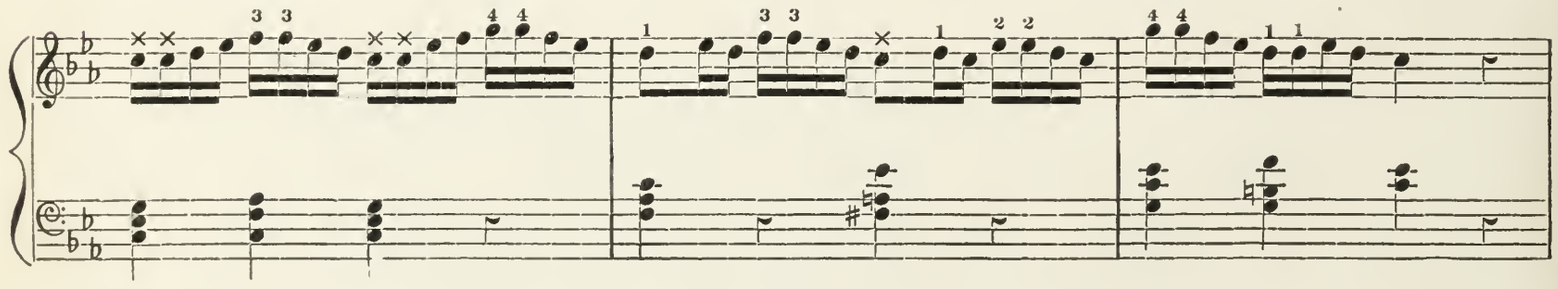
(1) Be careful to slur all the notes, and play them with the greatest equality, so as to render the changing of the hand imperceptible.

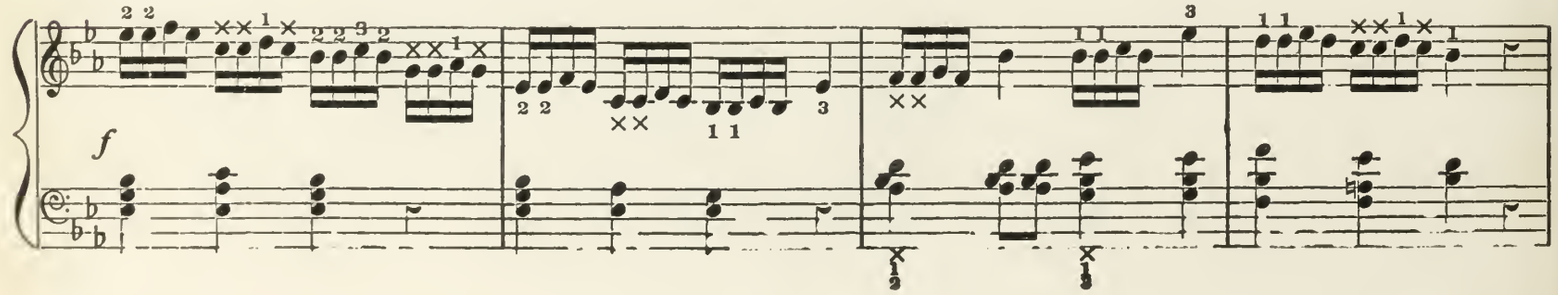

н2

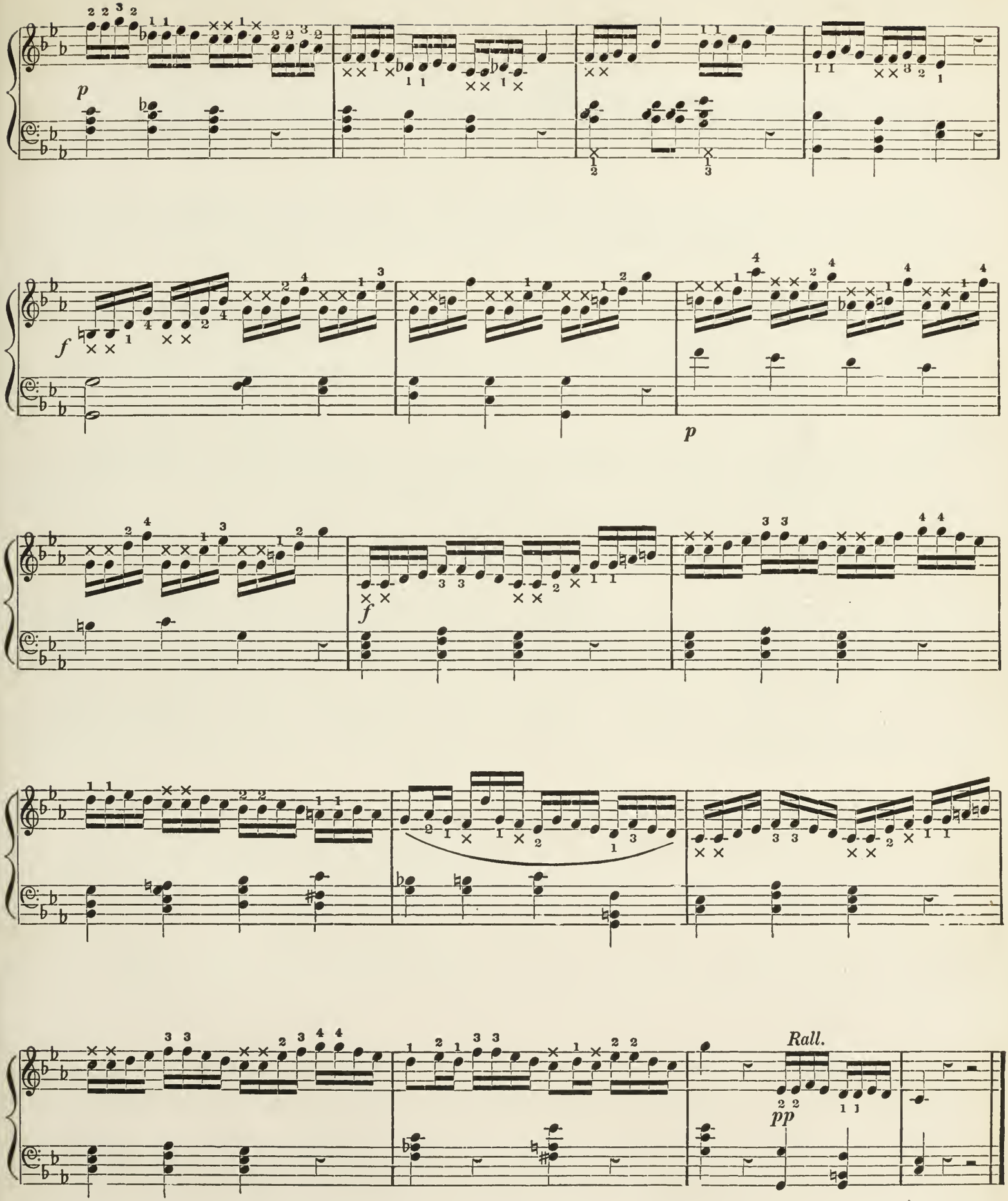

C MINOR.


Moderato.
STUDY XXII.
p Articulate with the wrist.

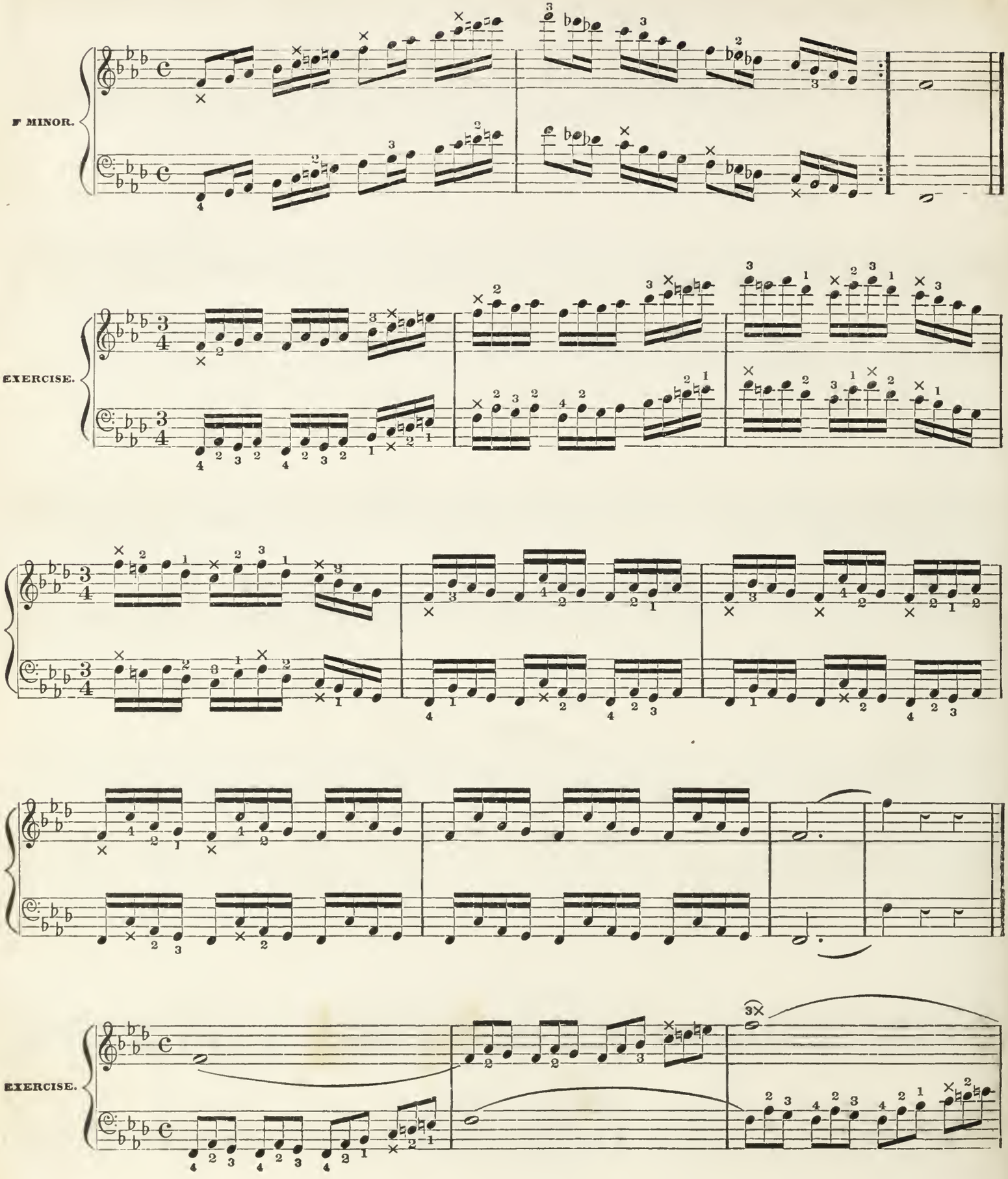


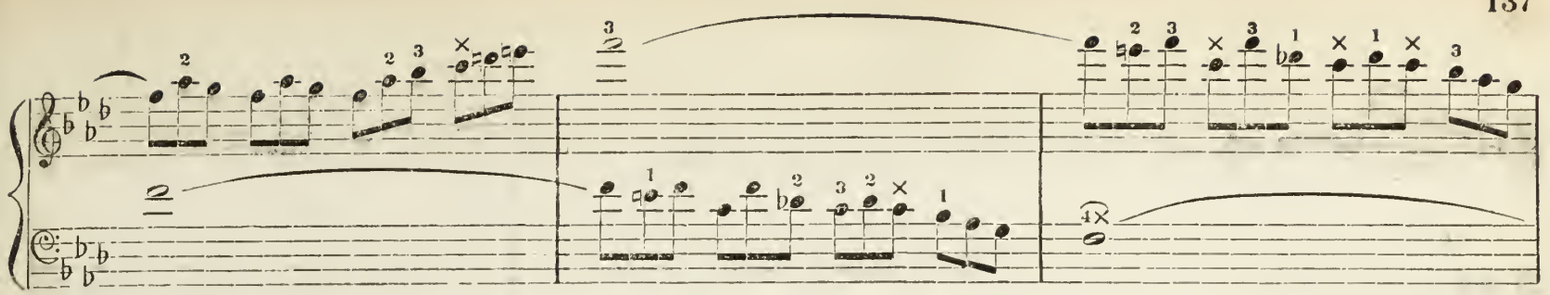


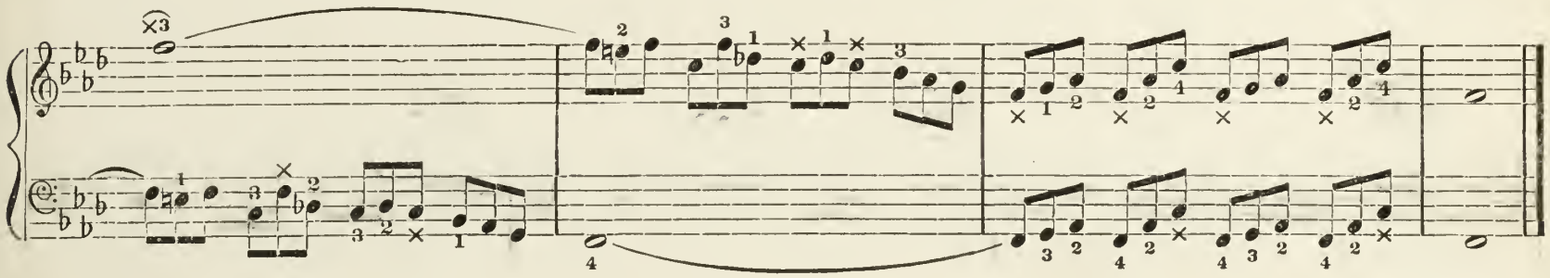

f


p
f
p
f
Rall.
pp

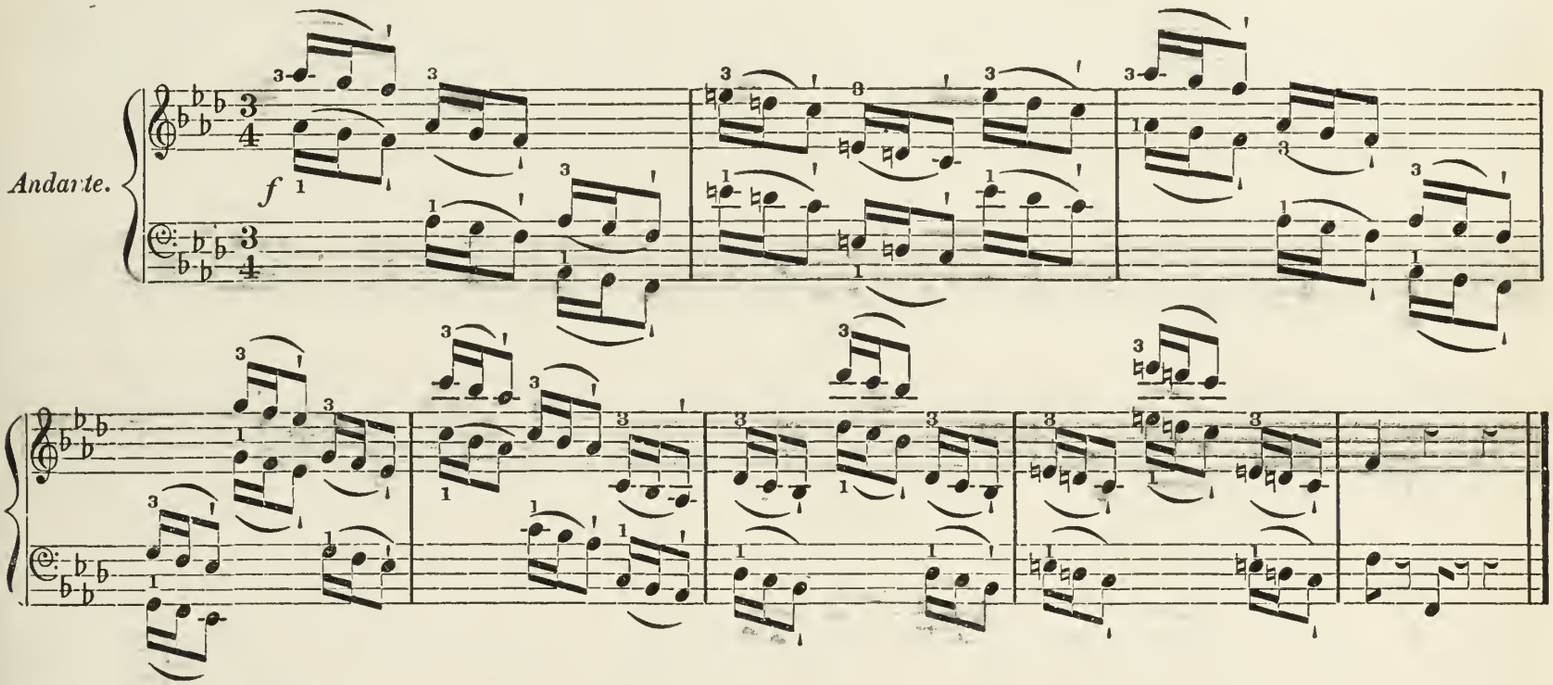
LESSON XXXIX.





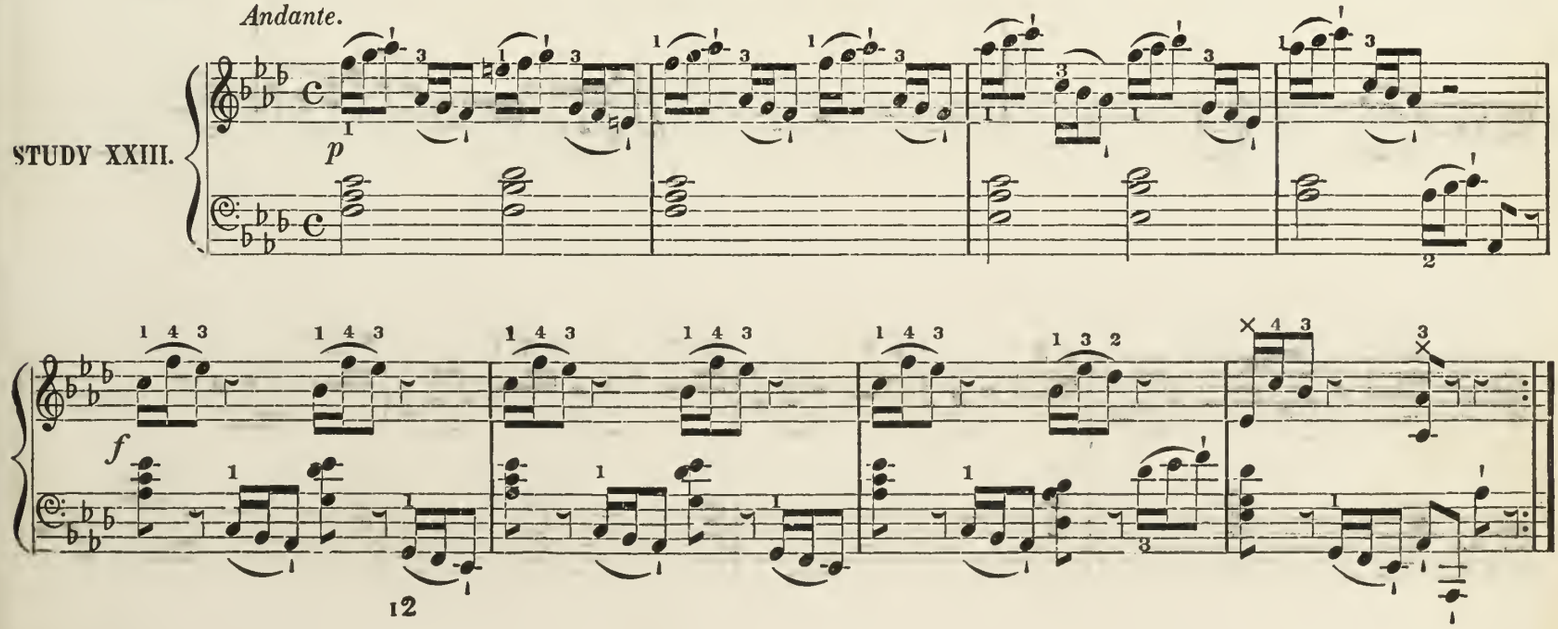


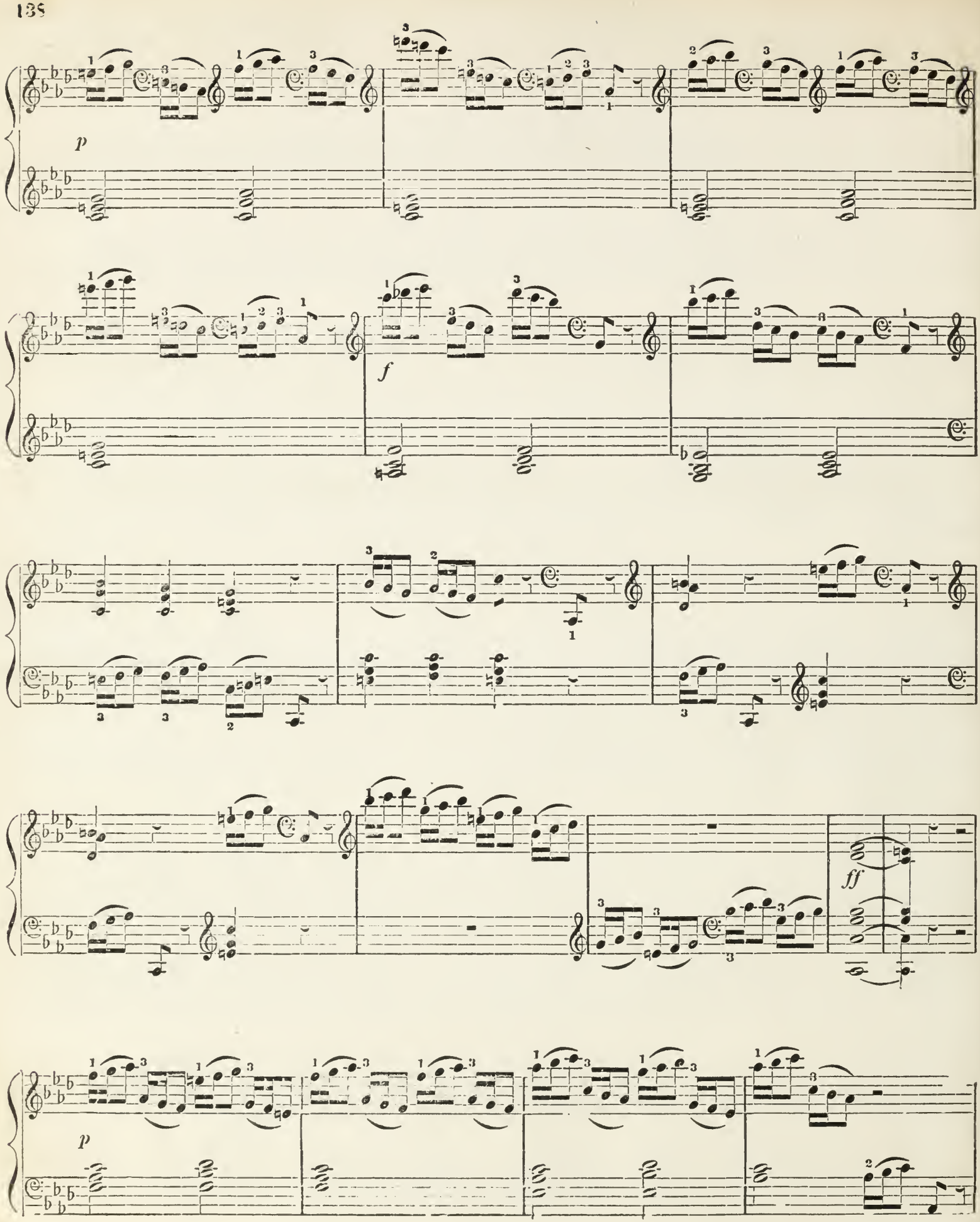
Andante.

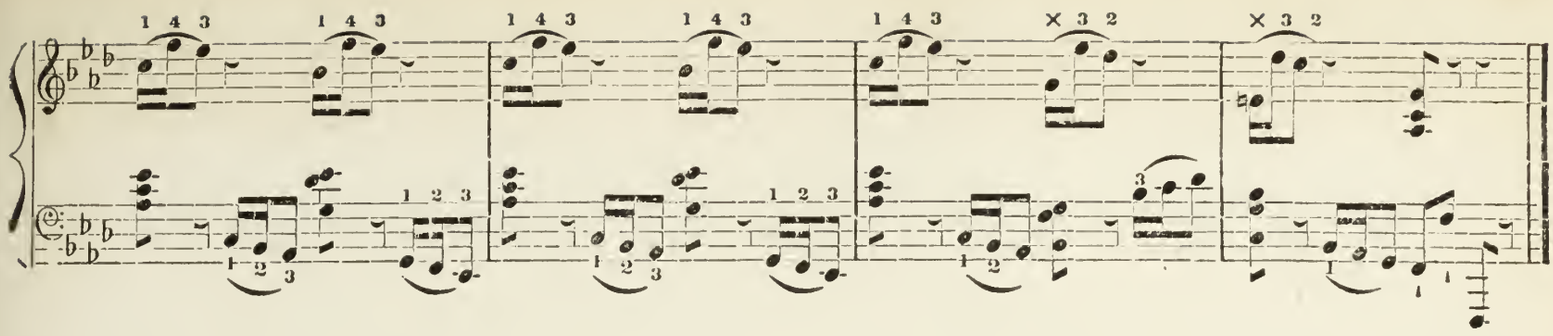


STUDY XXIII.

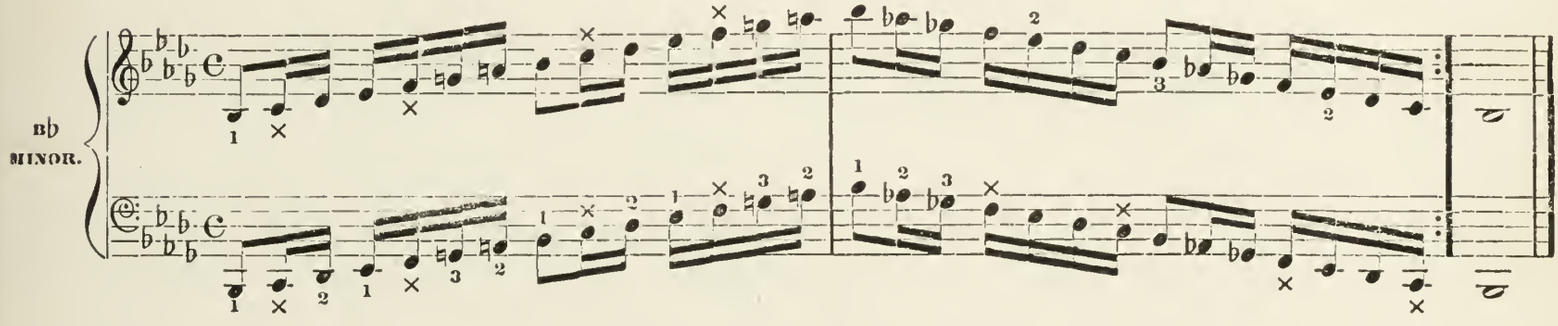
Andante.

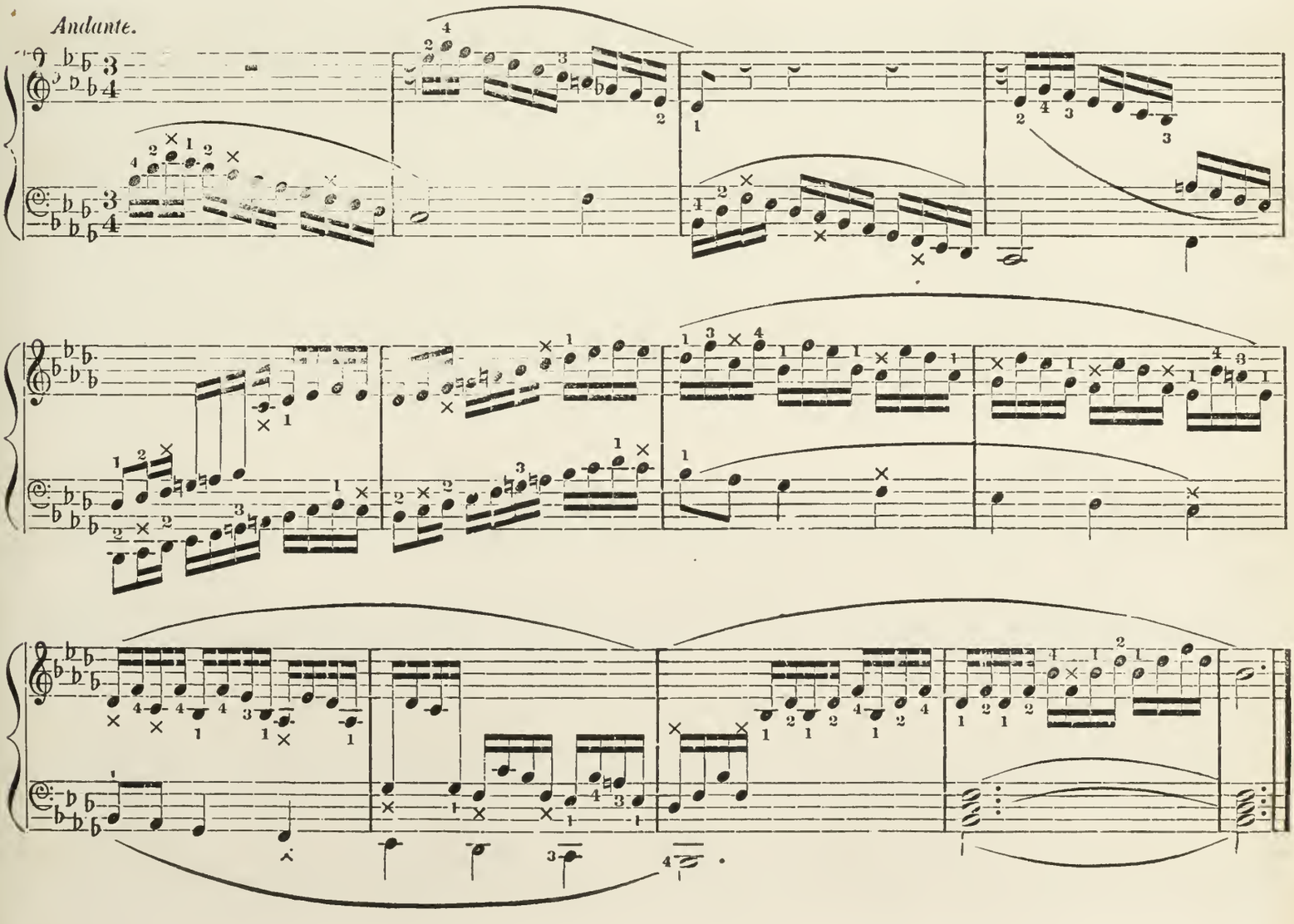



p
f
ff
p



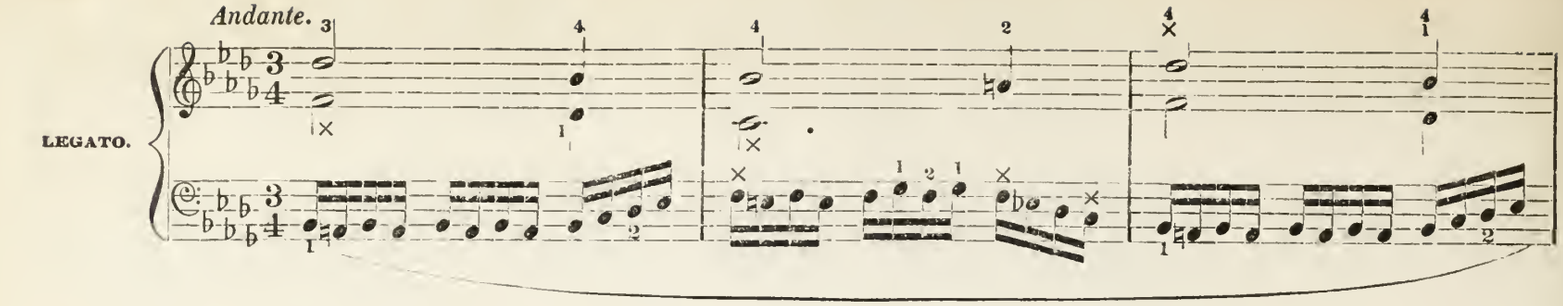
LESSON XL.

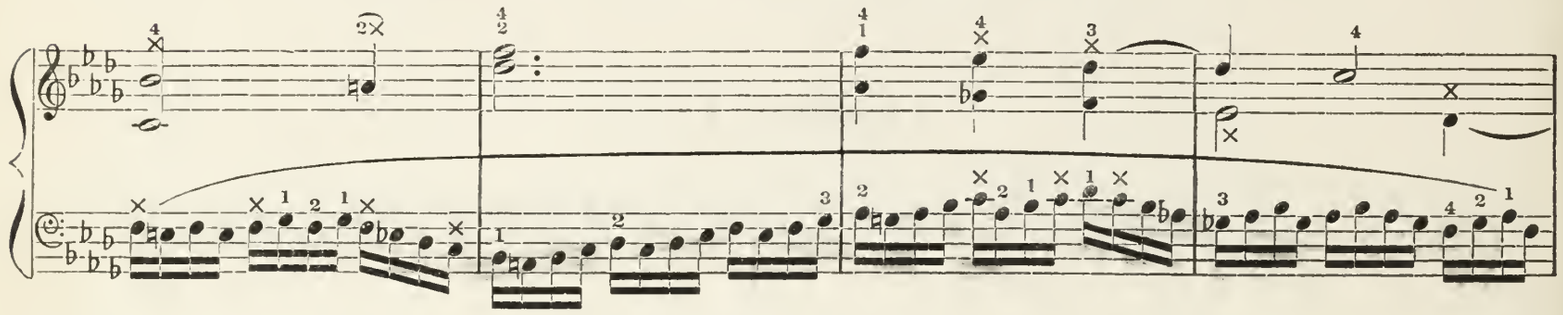


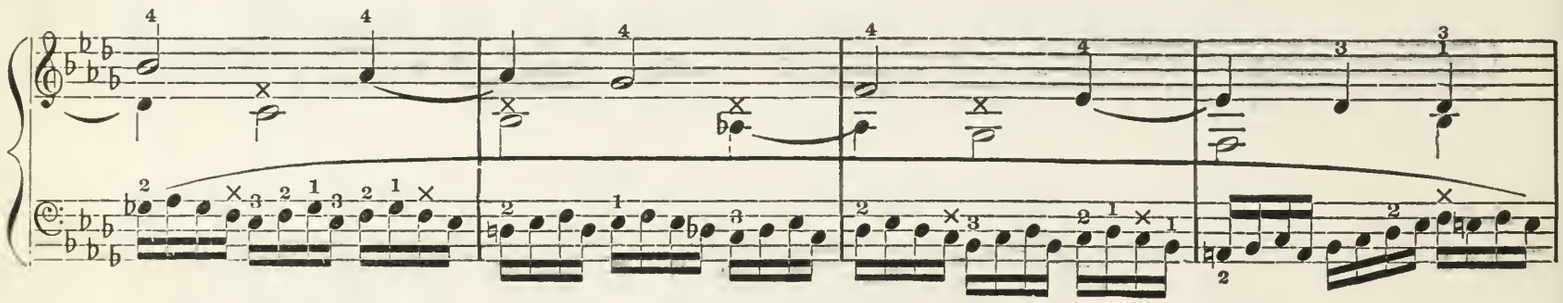


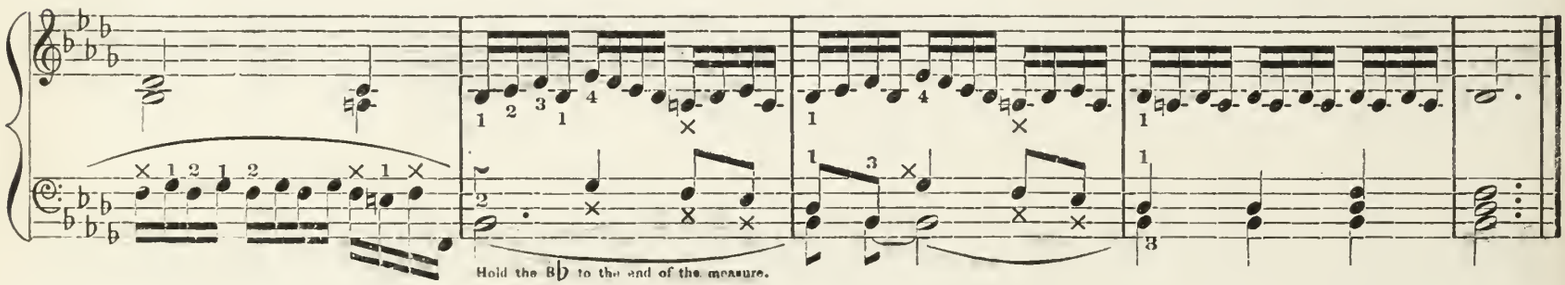
Andante.

LEGATO.



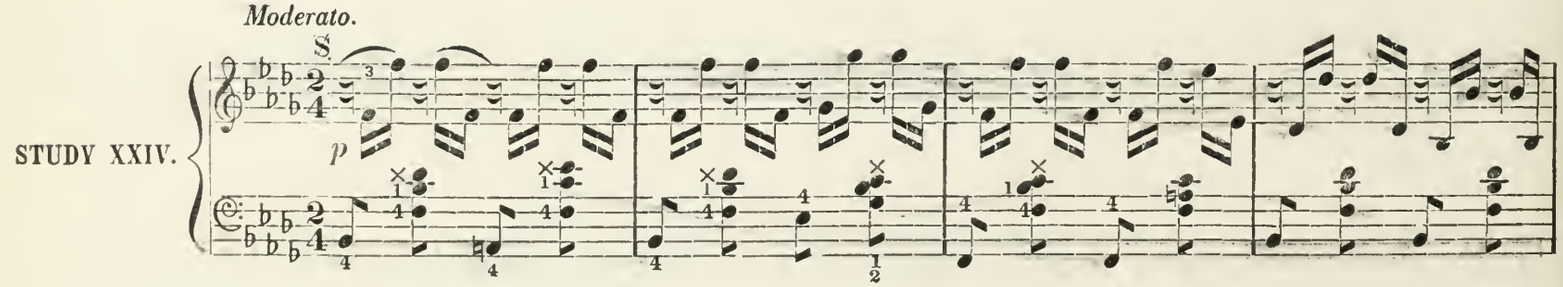


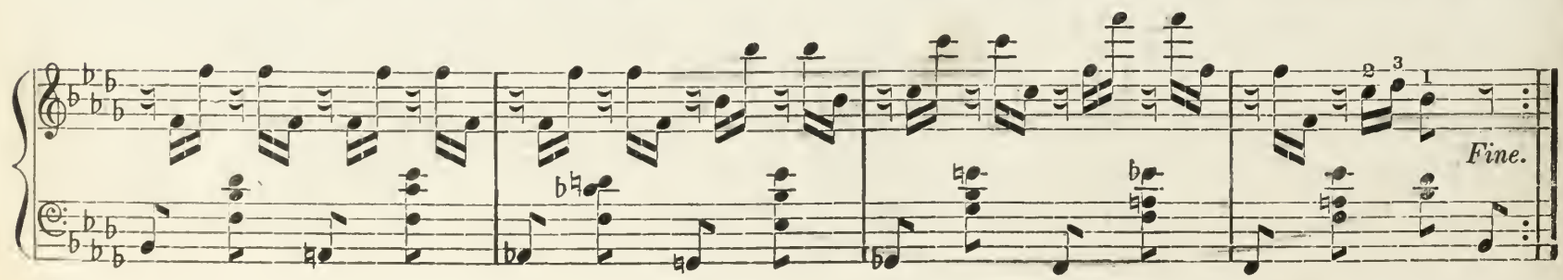


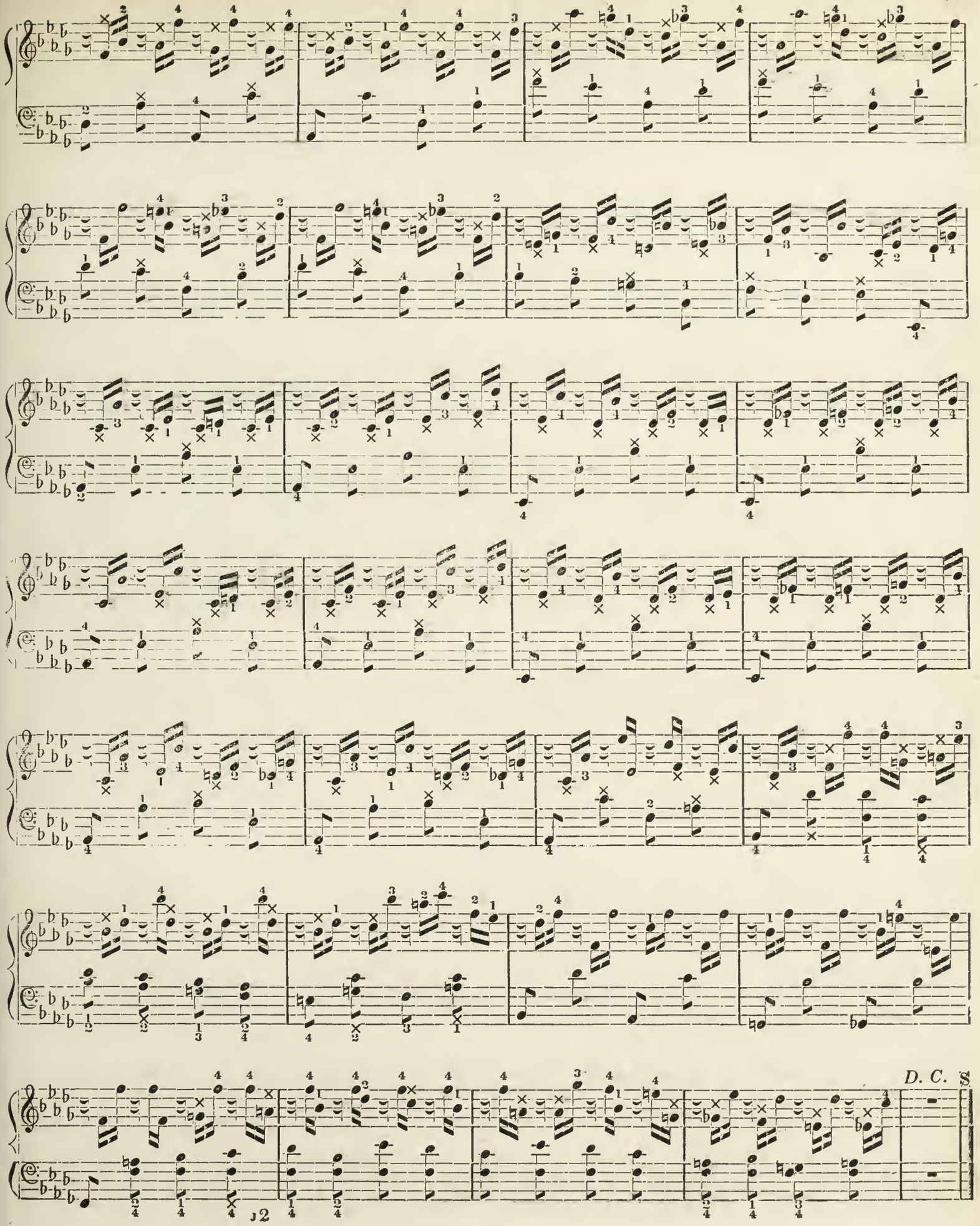


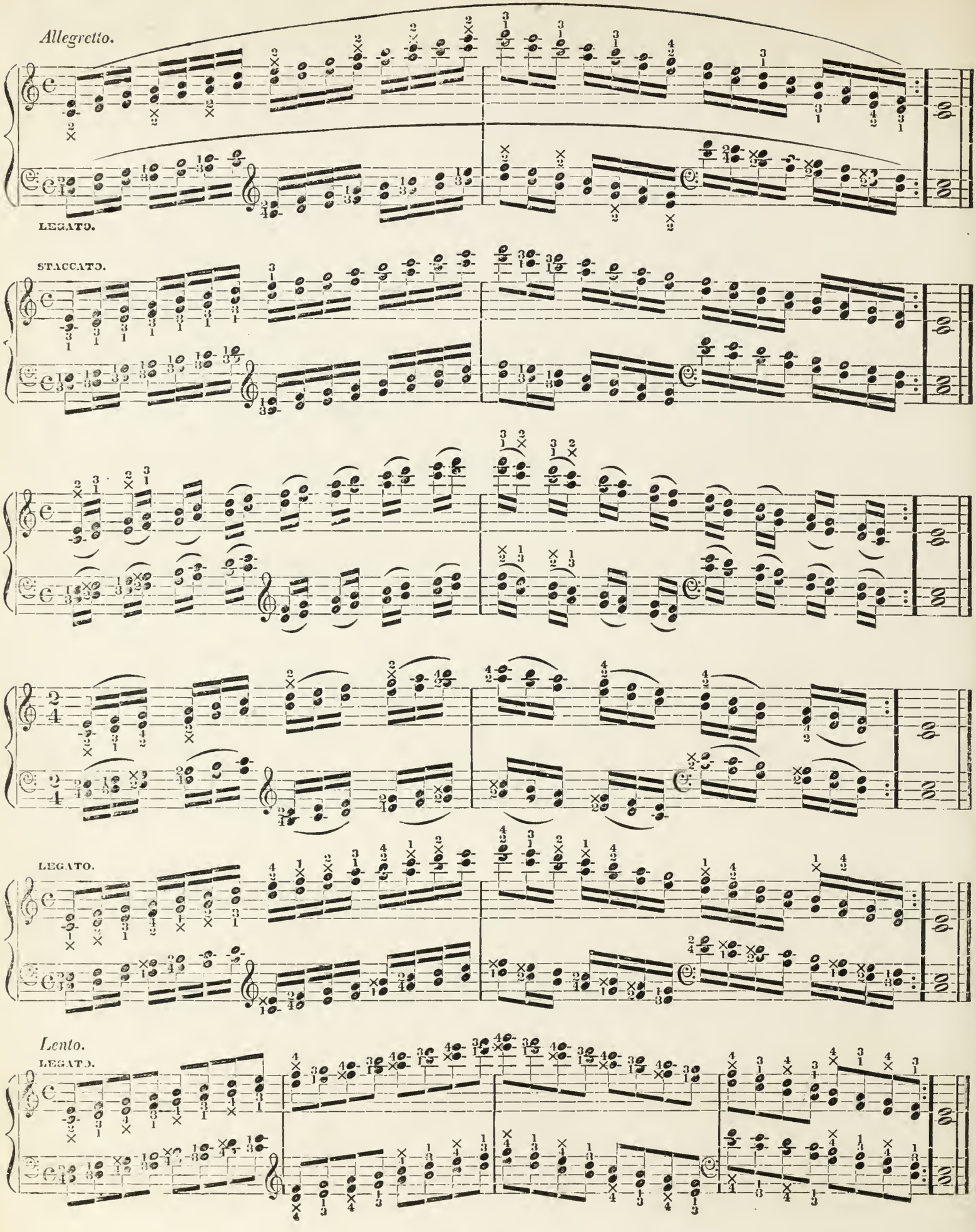
Moderato.

STUDY XXIV.



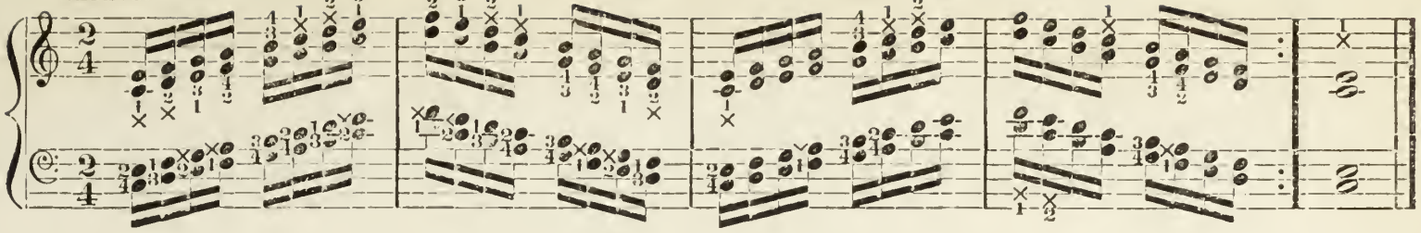


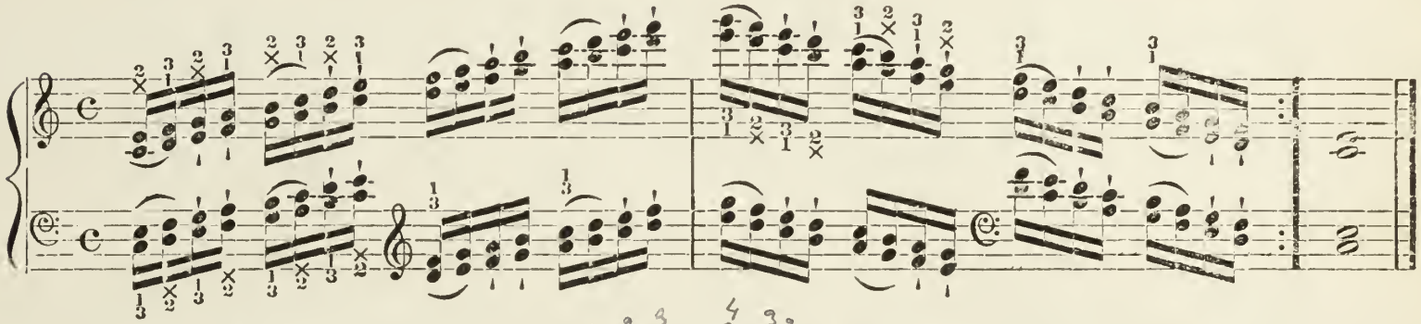

D. C. S


Allegretto.
LEGATO.
STACCATO.
LEGATO.
Lento.
LEGATO.

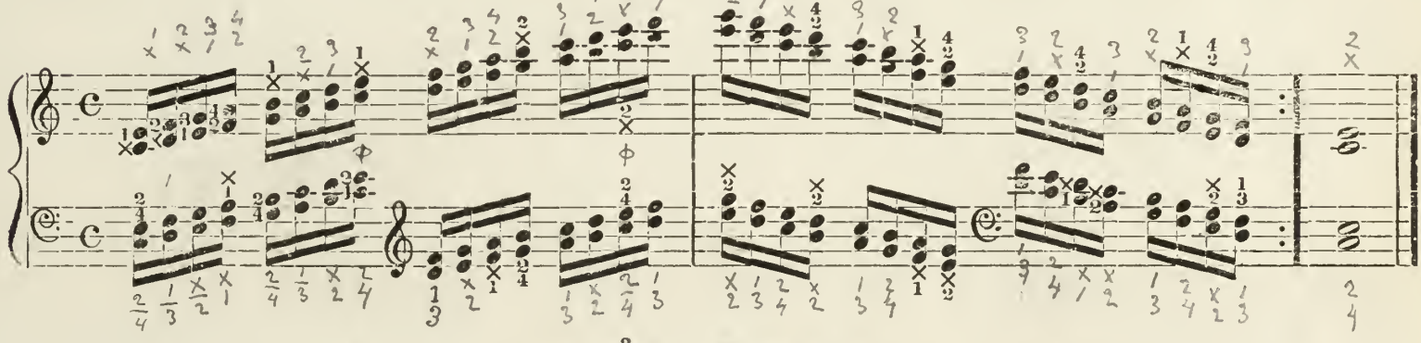
Lento.

LEGATO.

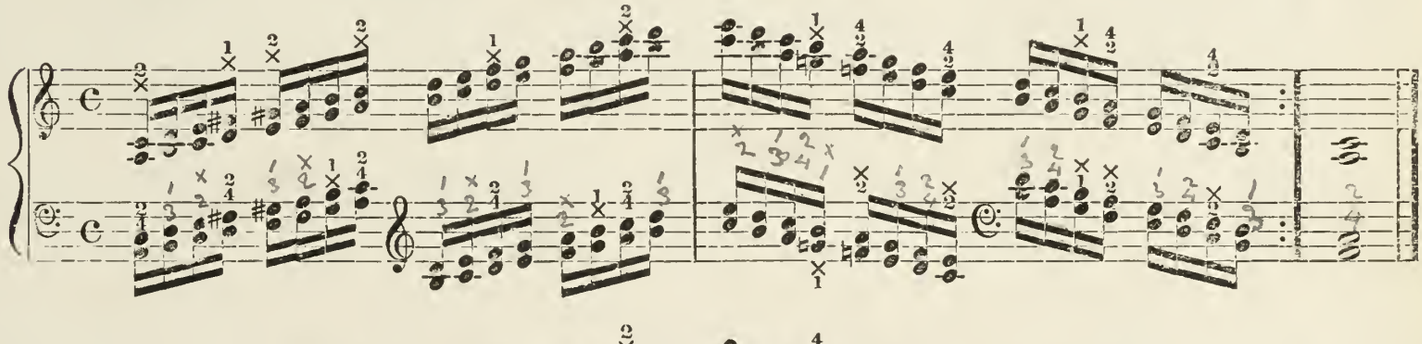




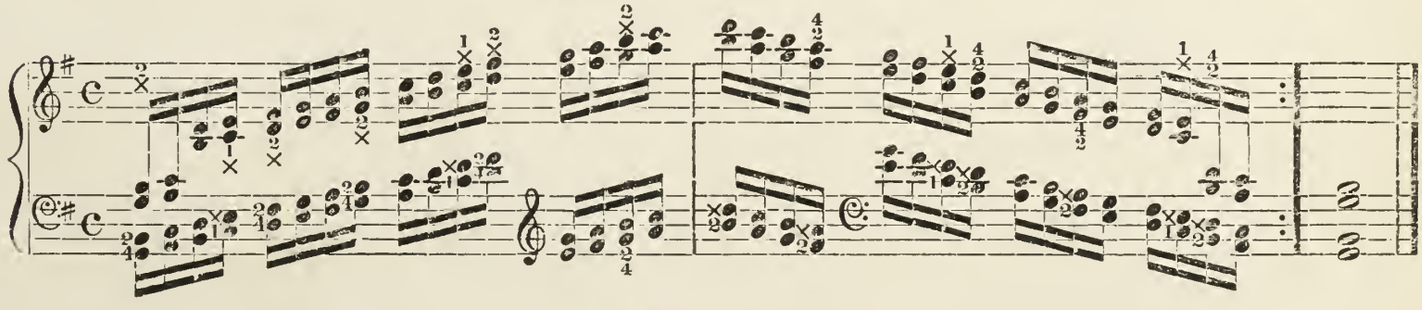
C MAJOR.



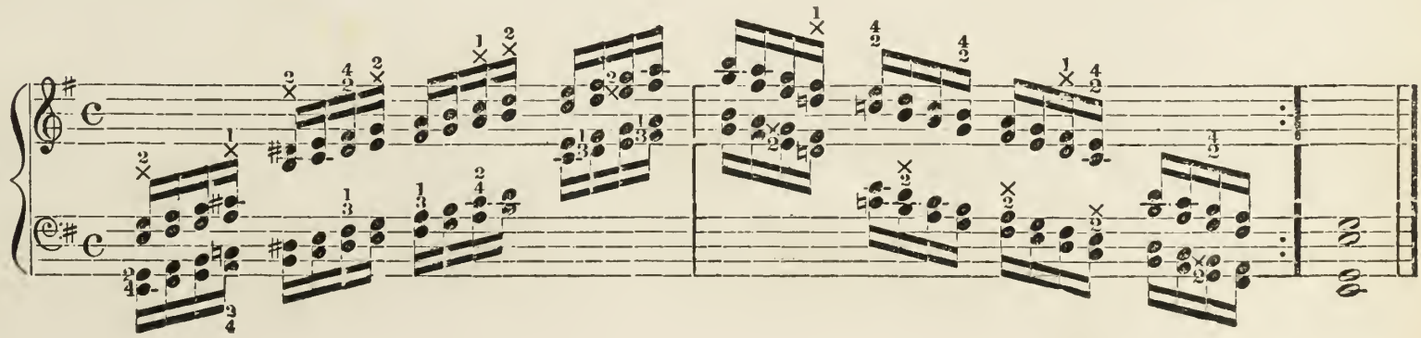
A MINOR.

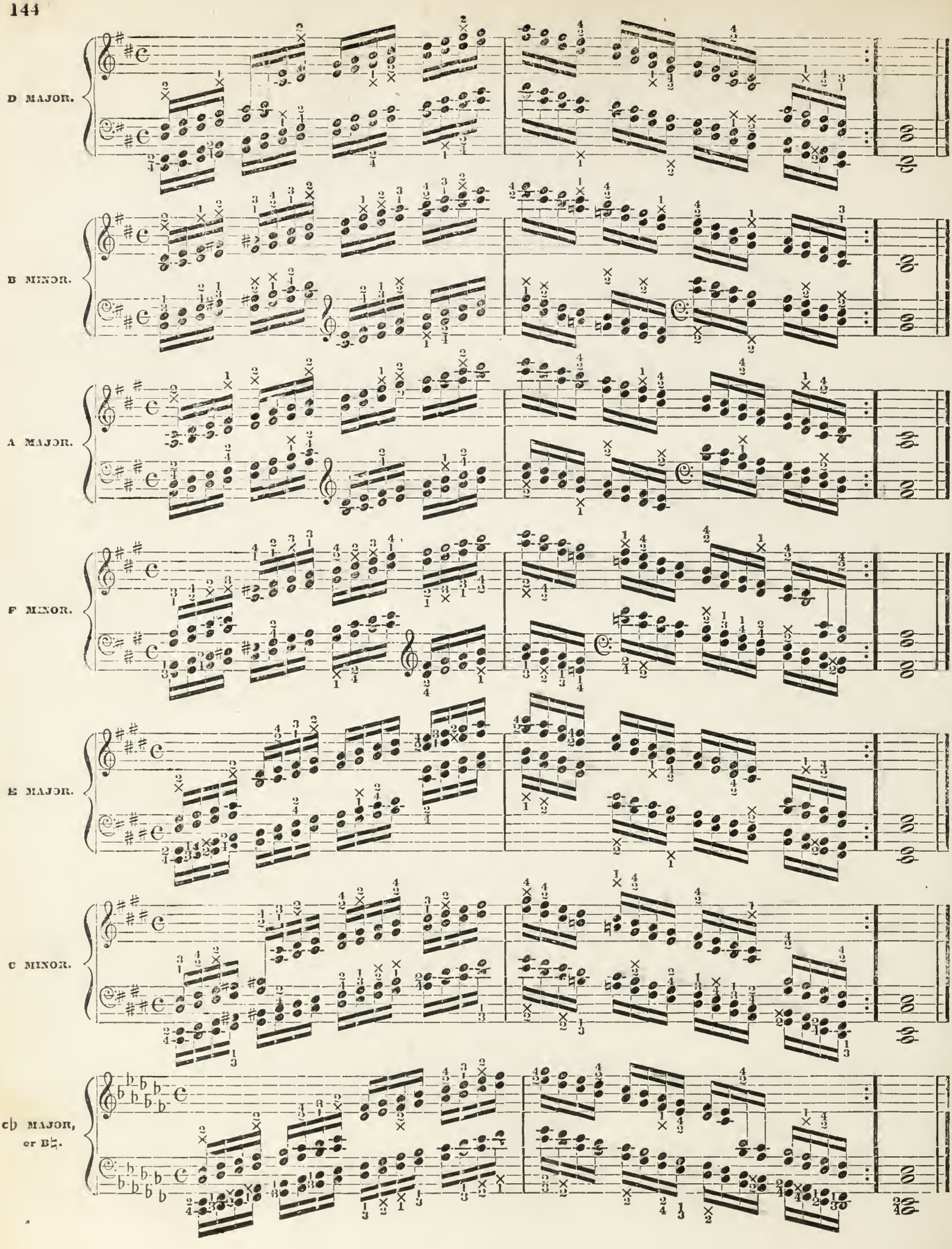


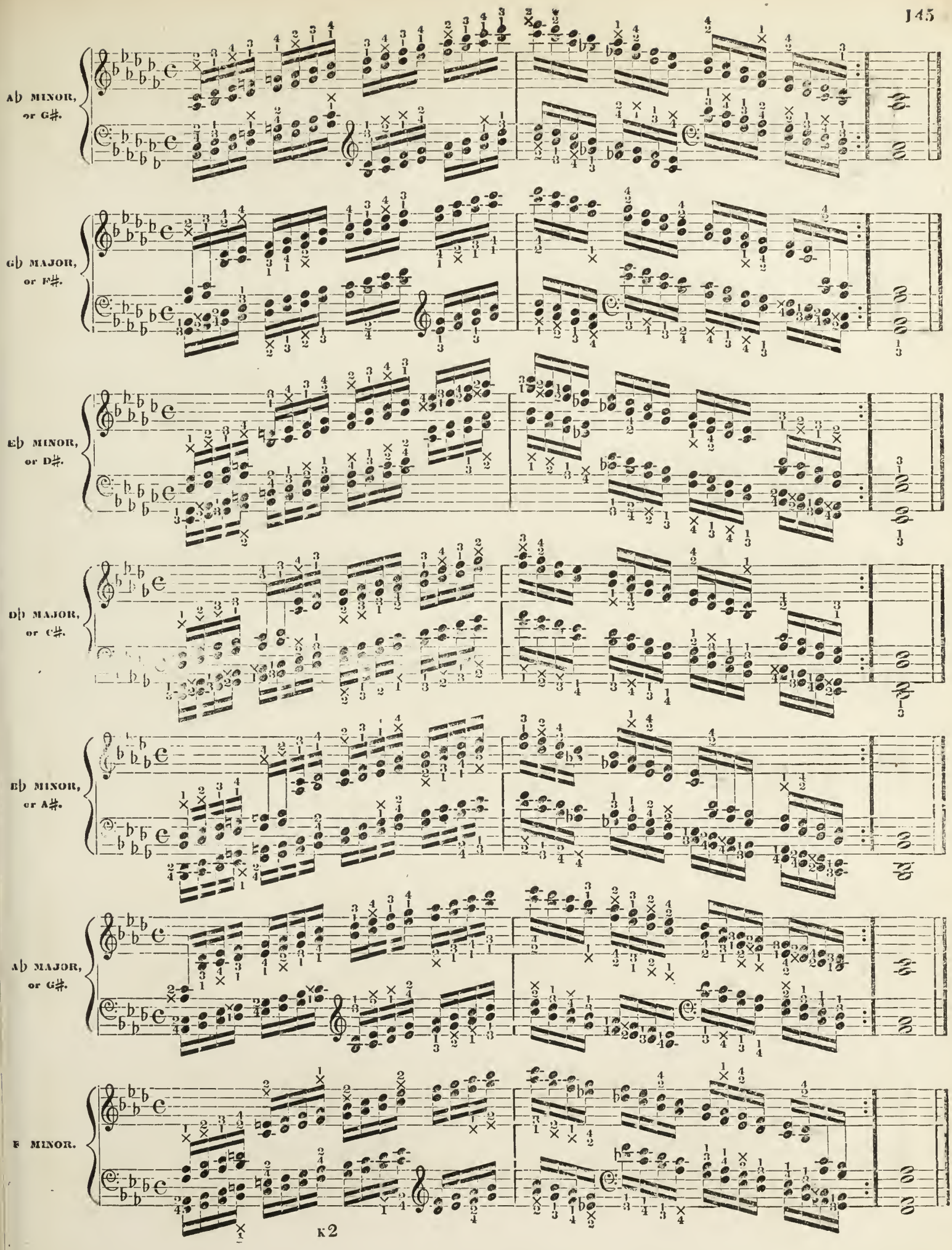
G MAJOR.

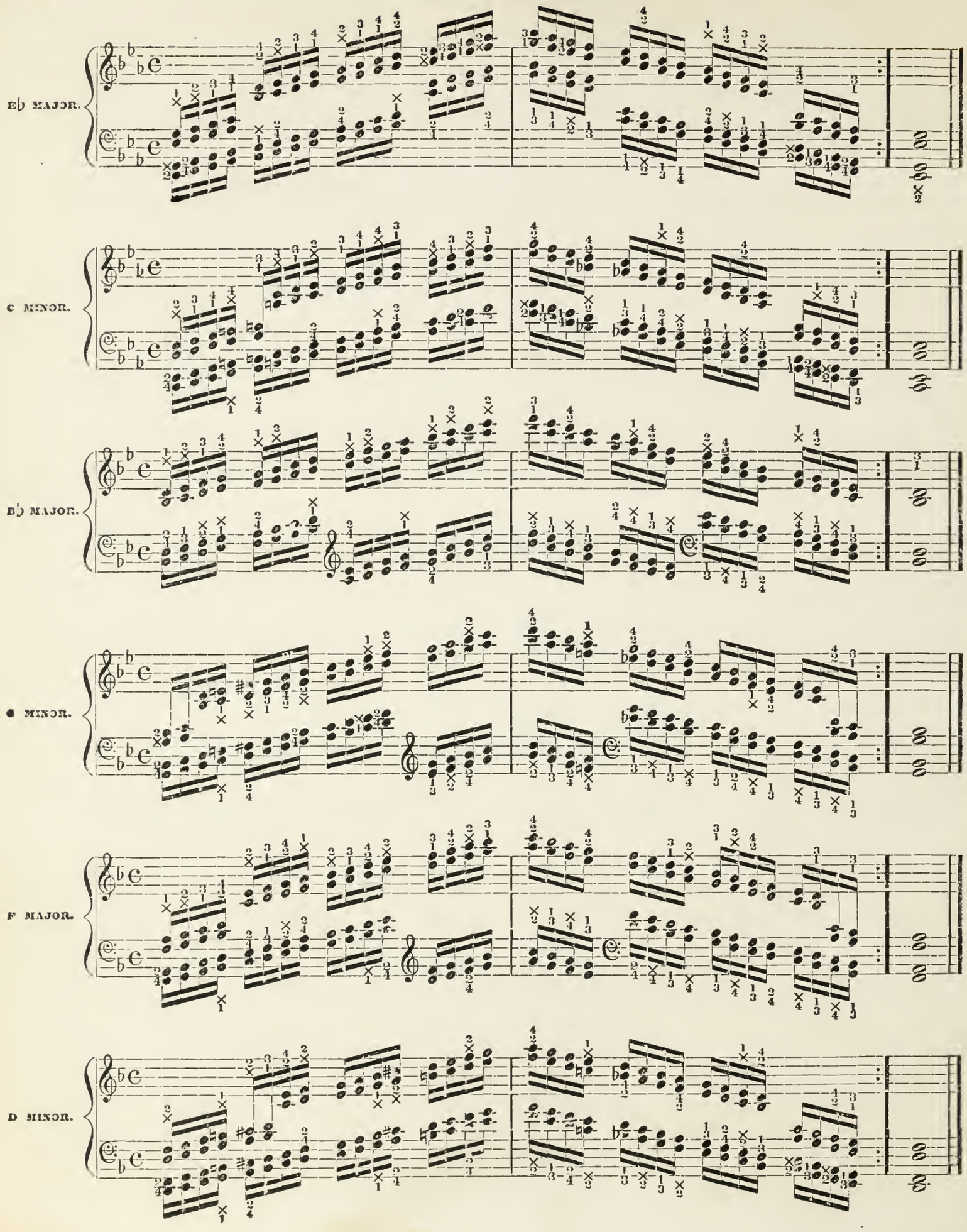


E MINOR.




D MAJOR.
B MINOR.
A MAJOR.
F MINOR.
E MAJOR.
C MINOR.
C♭ MAJOR,
or B♮.


A♭ MINOR, or G♯.
G♭ MAJOR, or F♯.
E♭ MINOR, or D♯.
D♭ MAJOR, or C♯.
B♭ MINOR, or A♯.
A♭ MAJOR, or G♯.
E MINOR.

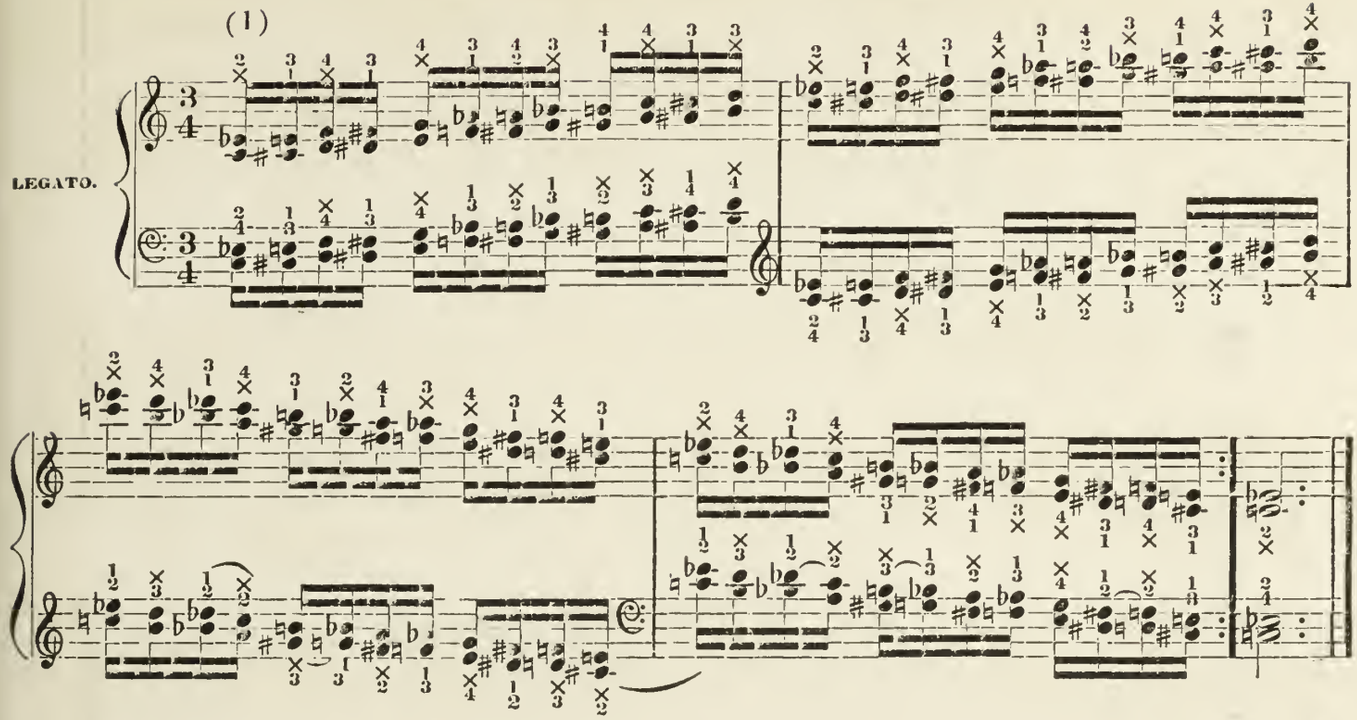

E♭ MAJOR.
C MINOR.
B♭ MAJOR.
G MINOR.
F MAJOR.
D MINOR.

EXERCISES IN THE CHROMATIC SCALES,

WITH DOUBLE NOTES.

(1)

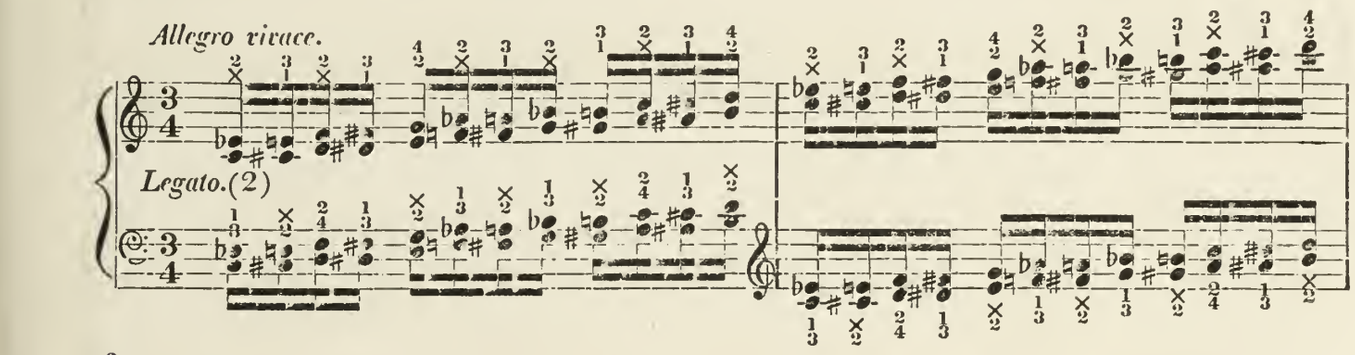
LEGATO.



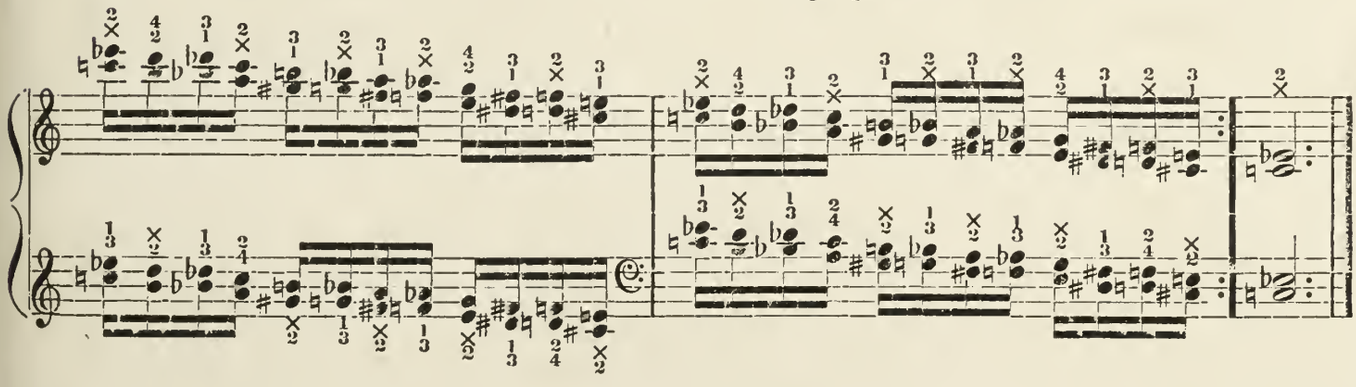
(1) This is the only method of fingering by which the chromatic scale in thirds can be played smoothly, but it must only be applied to movements *Moderato*, *Andante*, *Adagio*, &c. &c.

Allegro vivace.

Legato.(2)

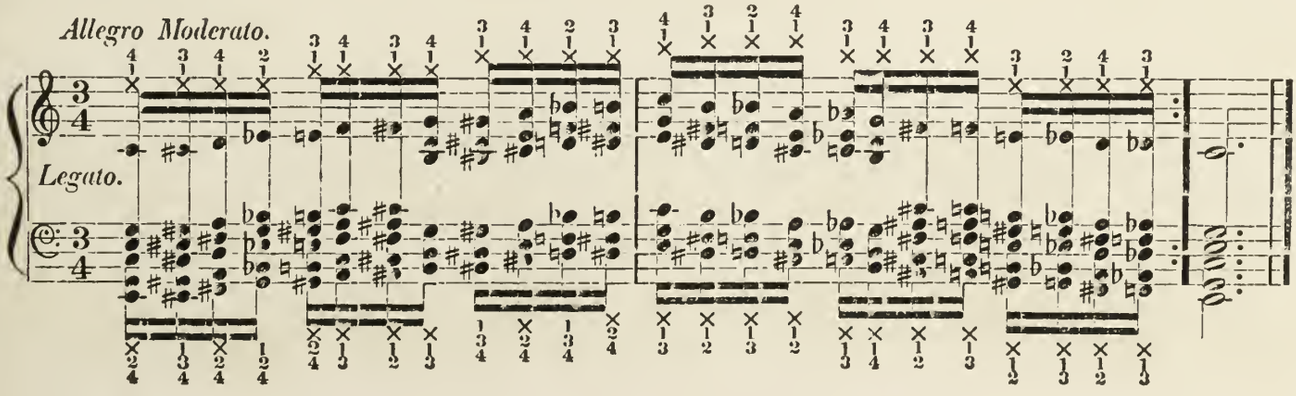


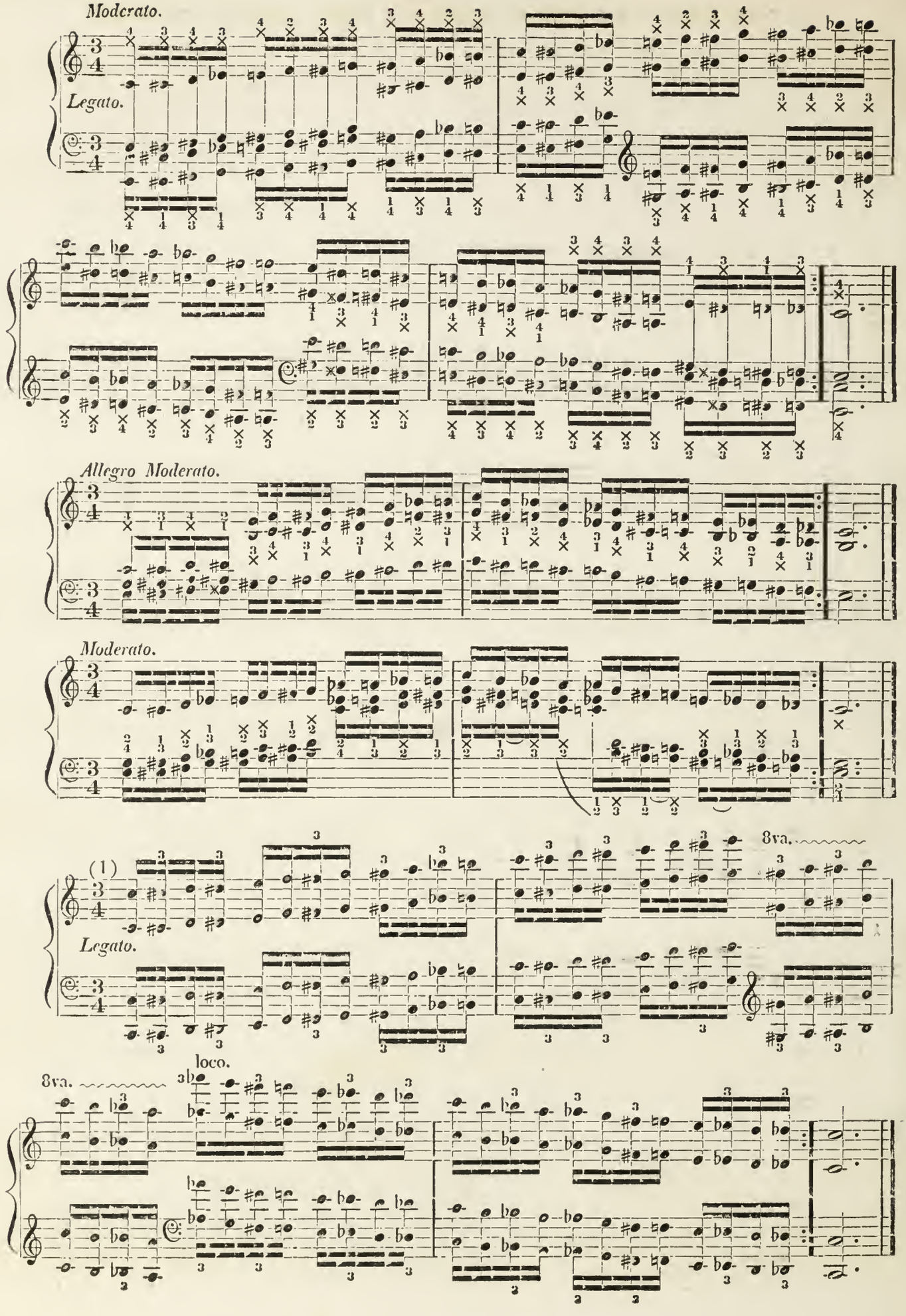
(2) This mode of fingering is the only one applicable in movements *Allegro Vivace*, *Presto*.



Allegro Moderato.

Legato.





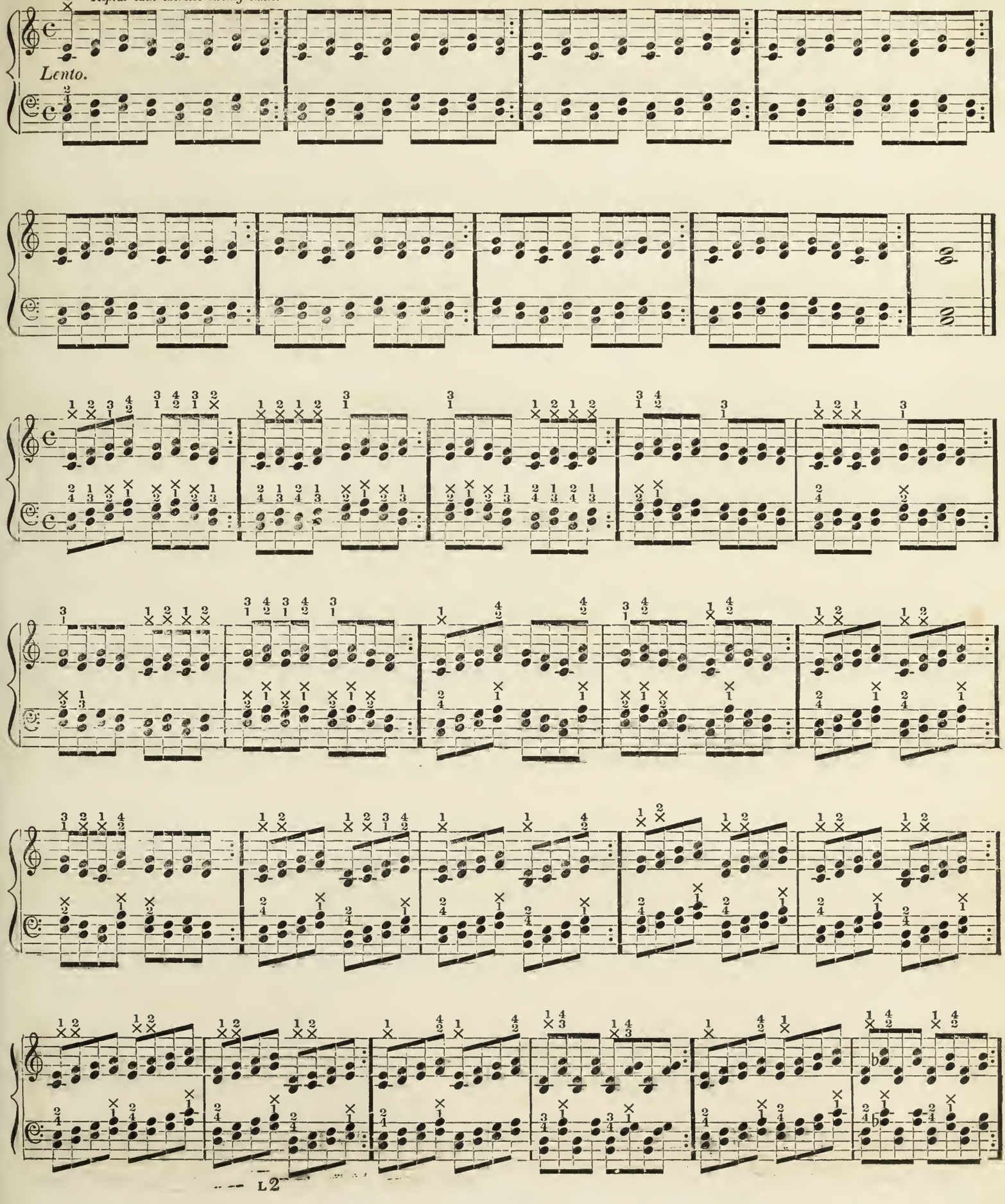
(1) Fingering of the chromatic scale in octaves for movements *Moderato*, *Andante*, *Adagio*, &c. &c.

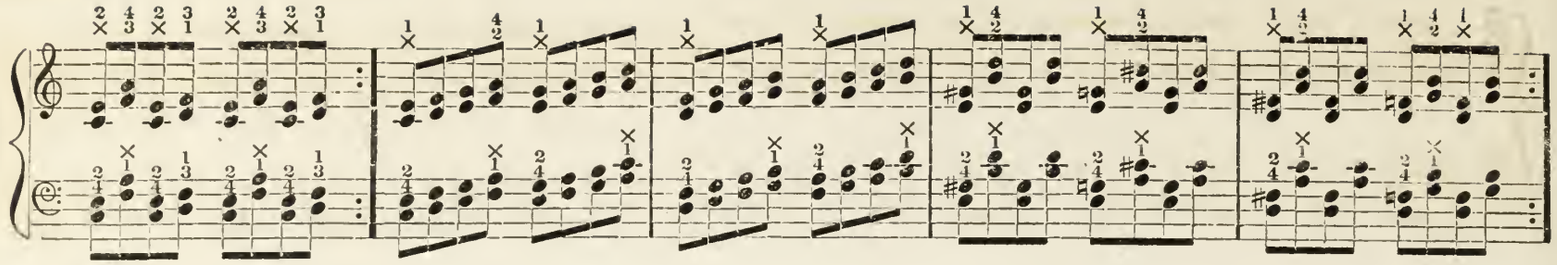
In rapid movements, the 4th finger may be used on all the notes, particularly for the staccato.

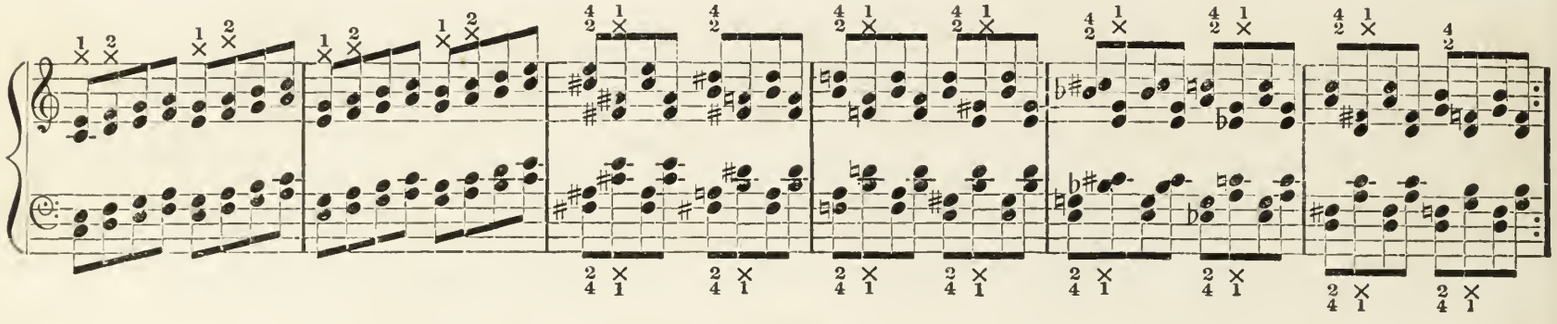
EXERCISES IN THIRDS, FOR BOTH HANDS.

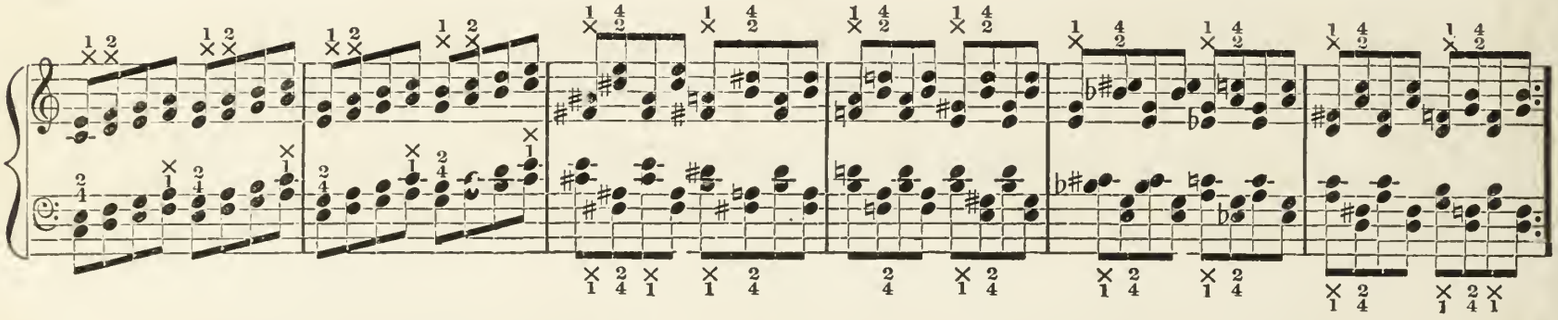
Repeat each exercise twenty times.

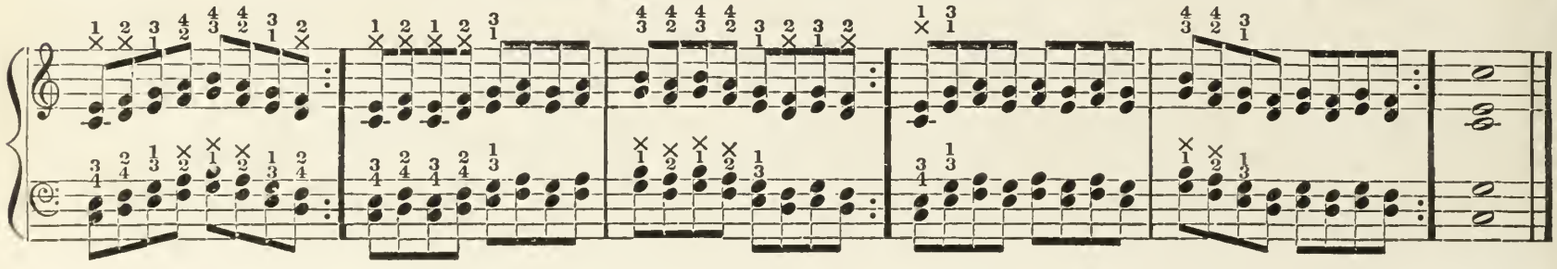
Lento.



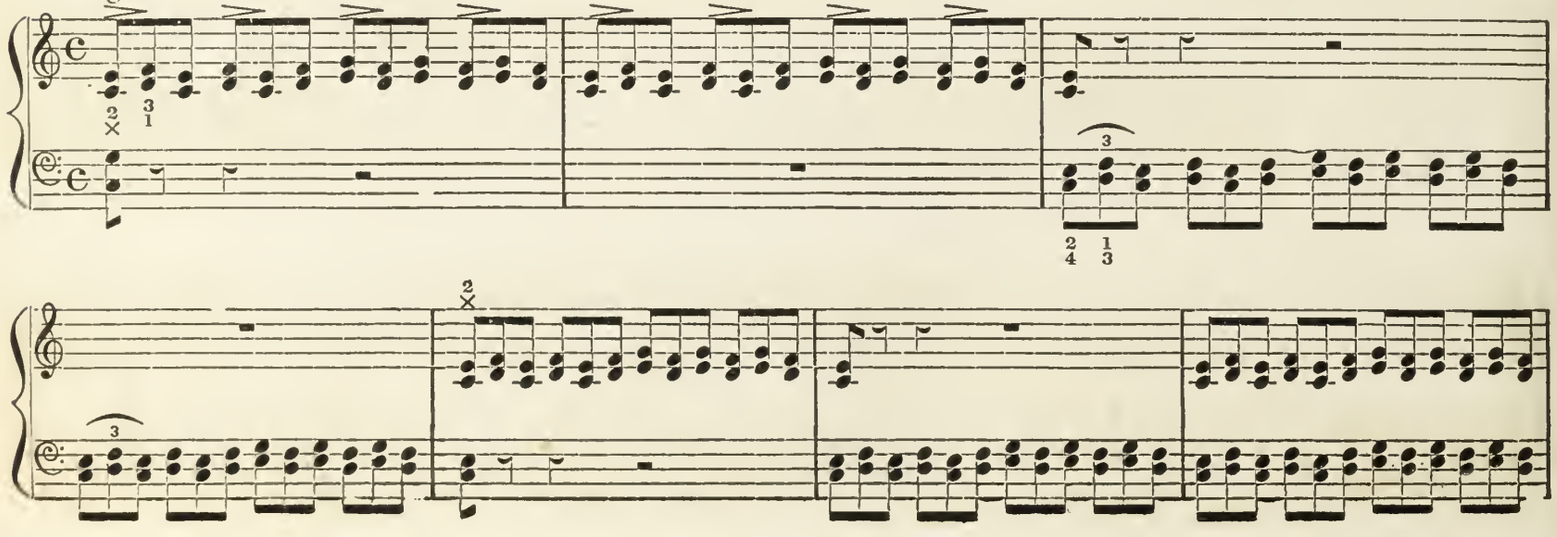


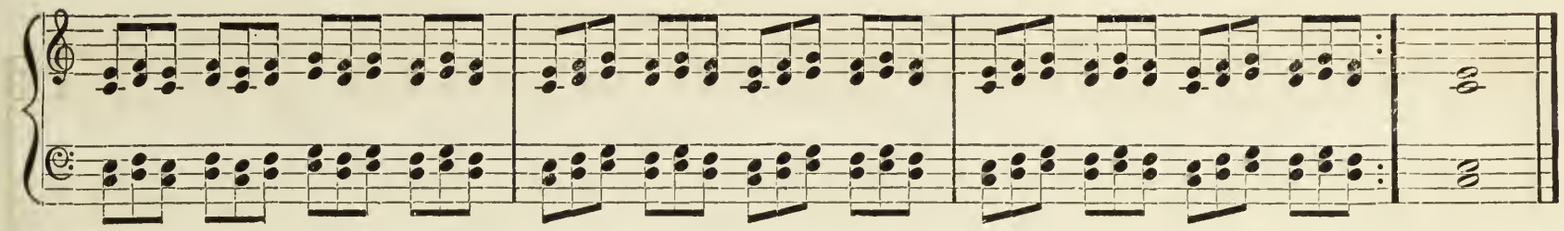




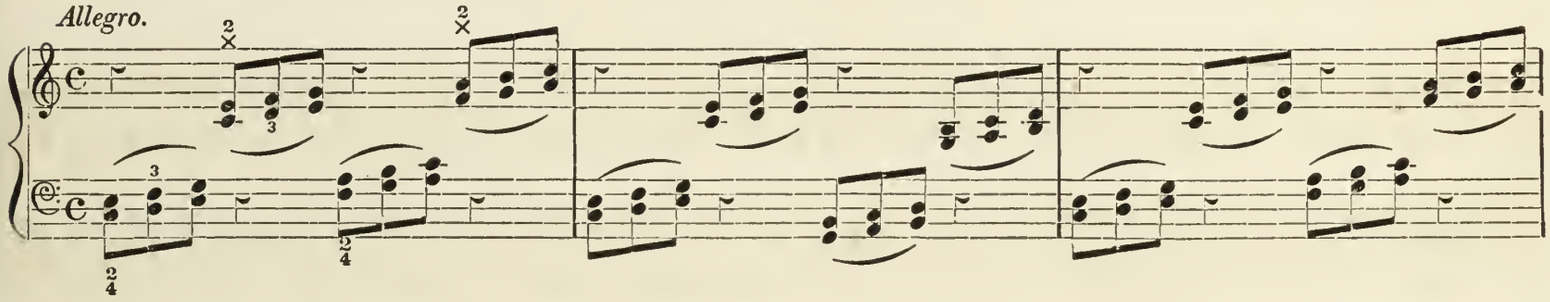


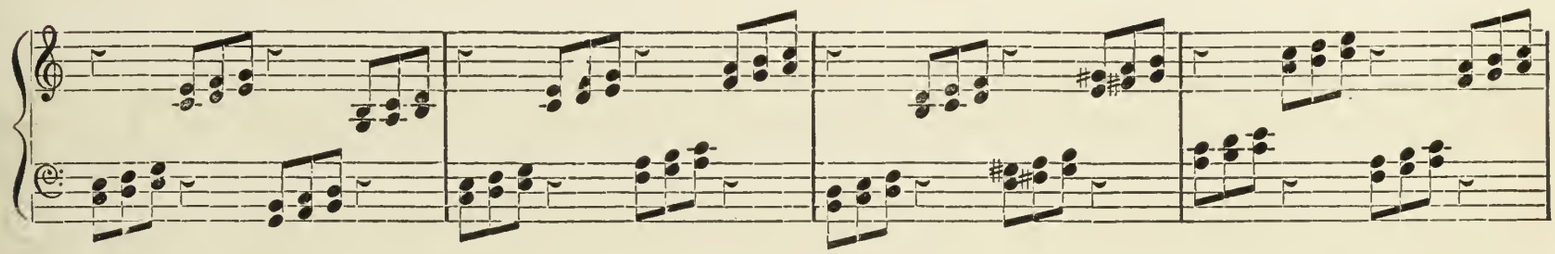
Allegro.

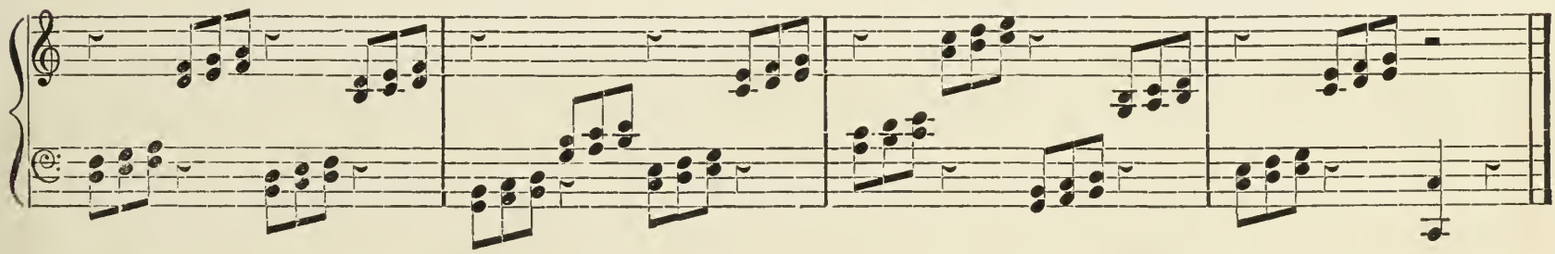




Allegro.





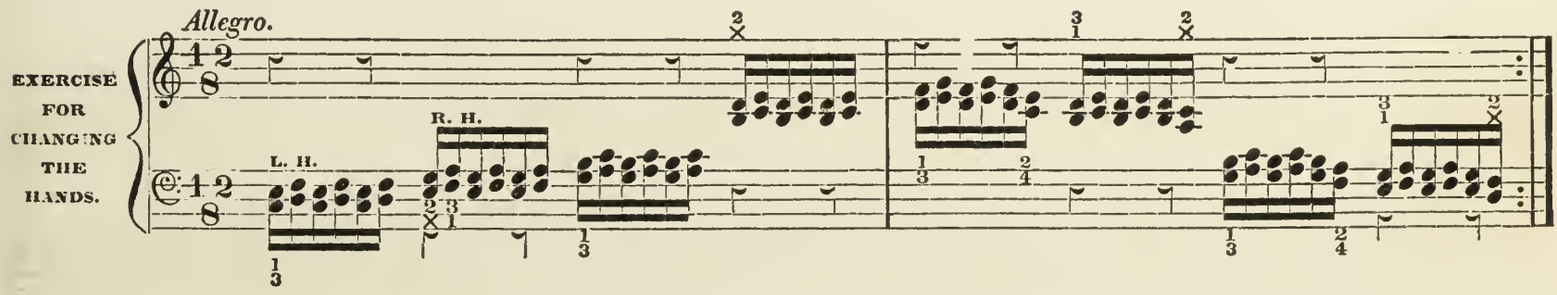


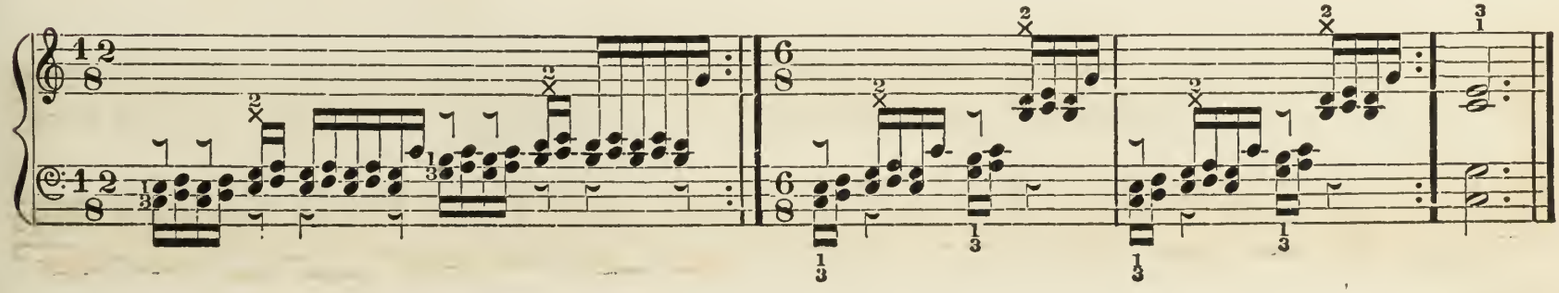
Allegro.

EXERCISE FOR CHANGING THE HANDS.

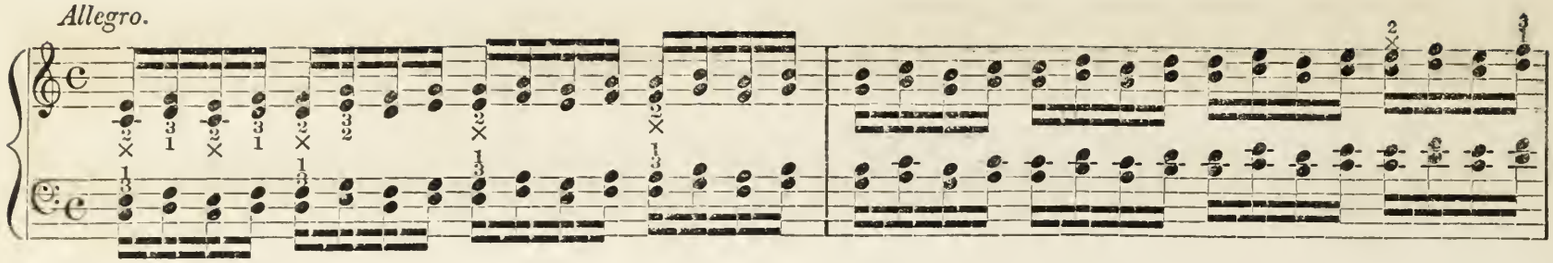
L. H.

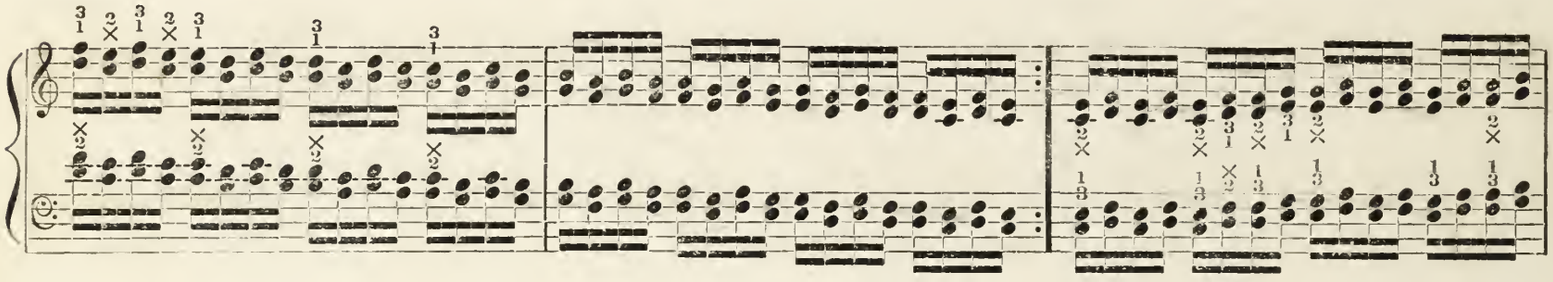
R. H.

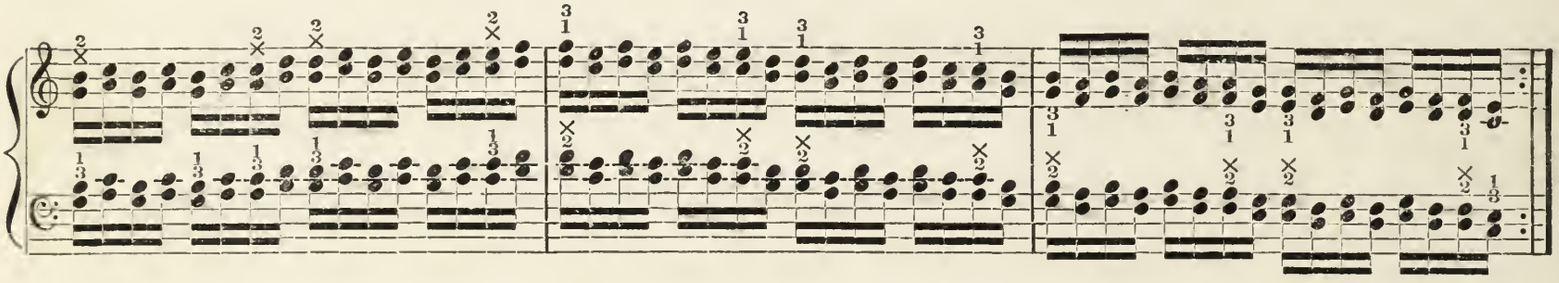


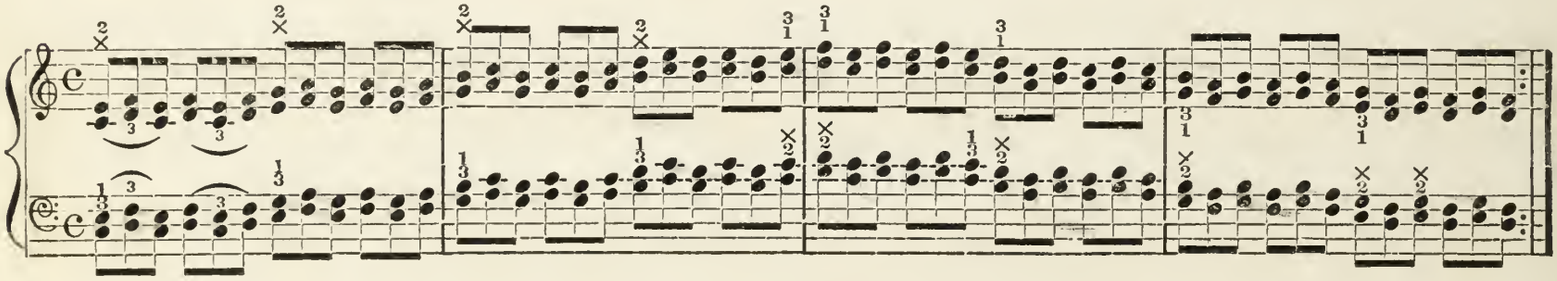


Allegro.

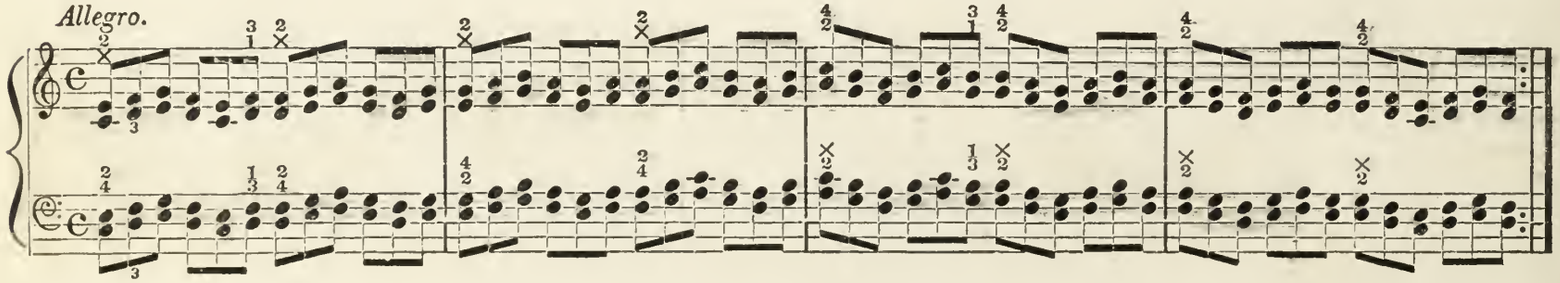


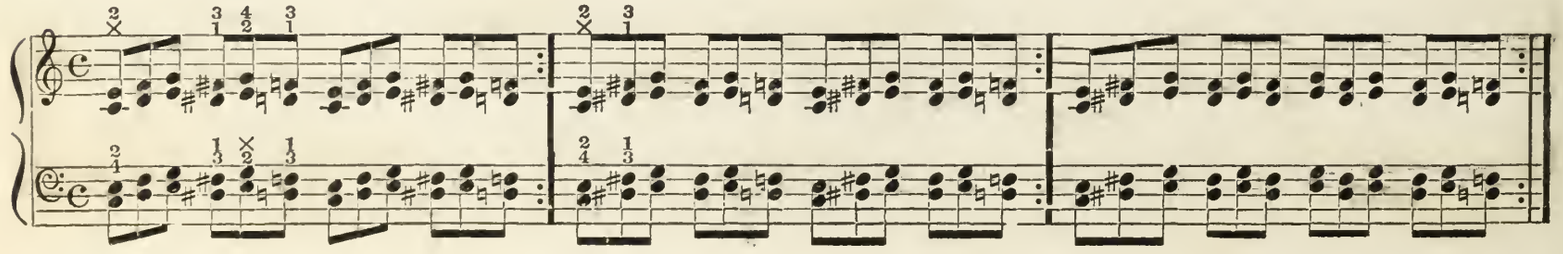




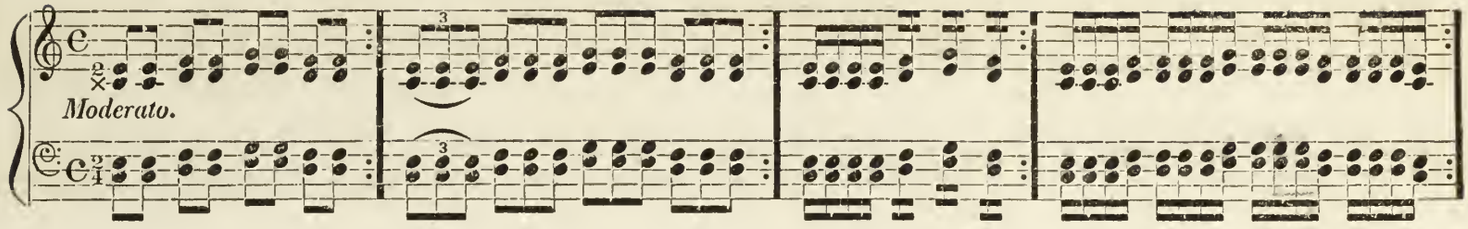


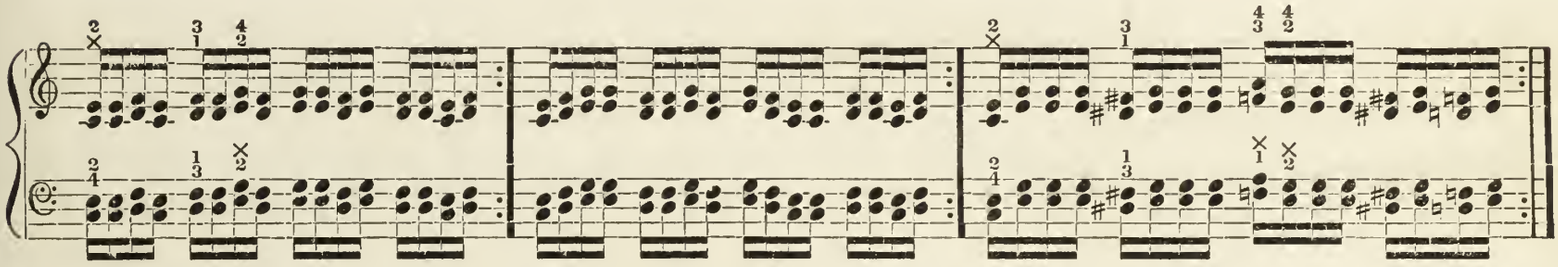
Allegro.



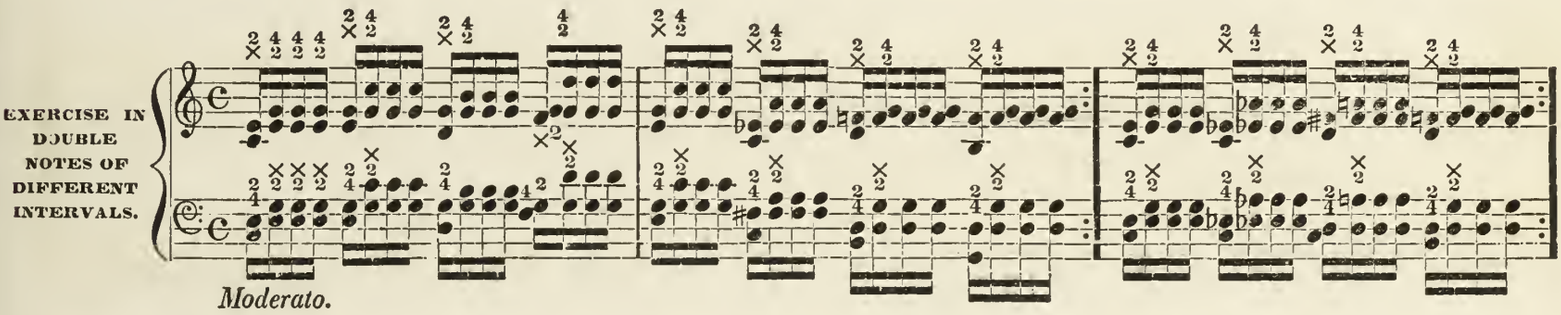


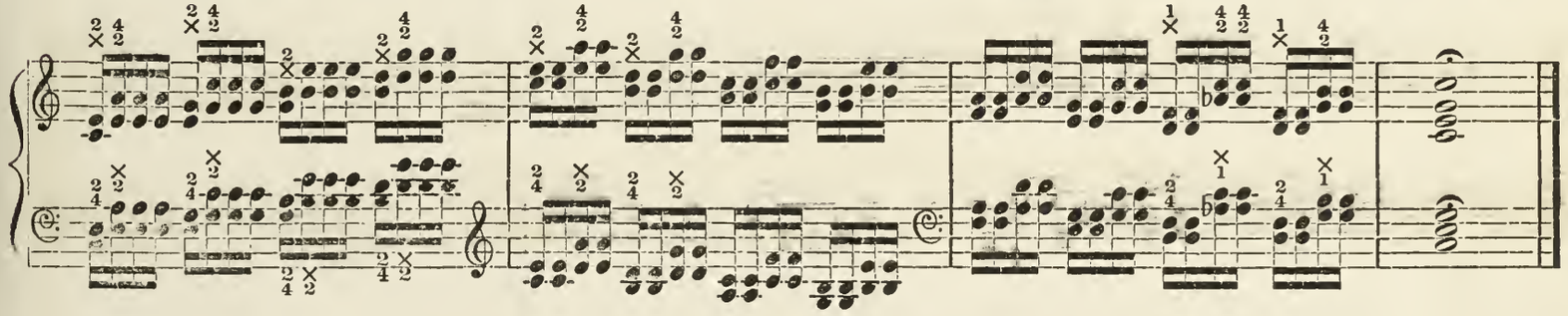
Articulate with the wrist, and avoid any stiffness of the hand.

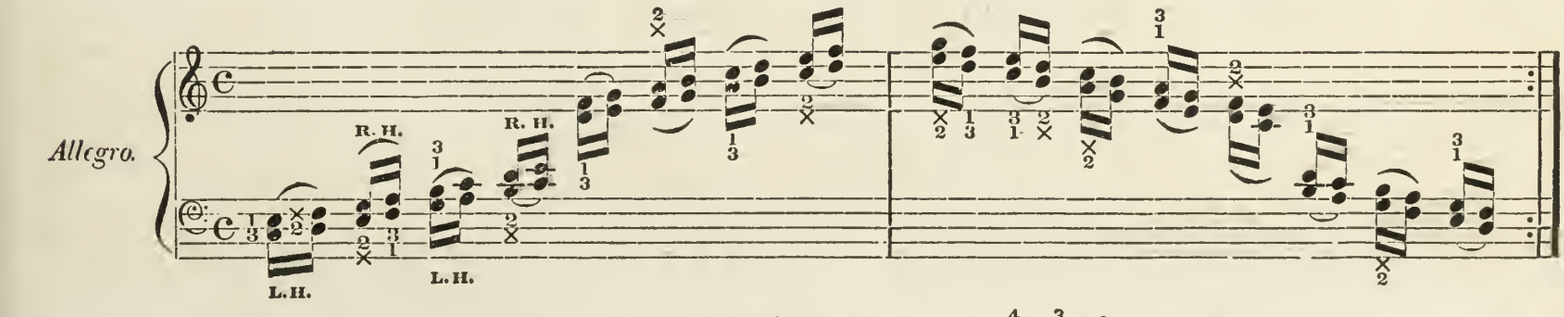


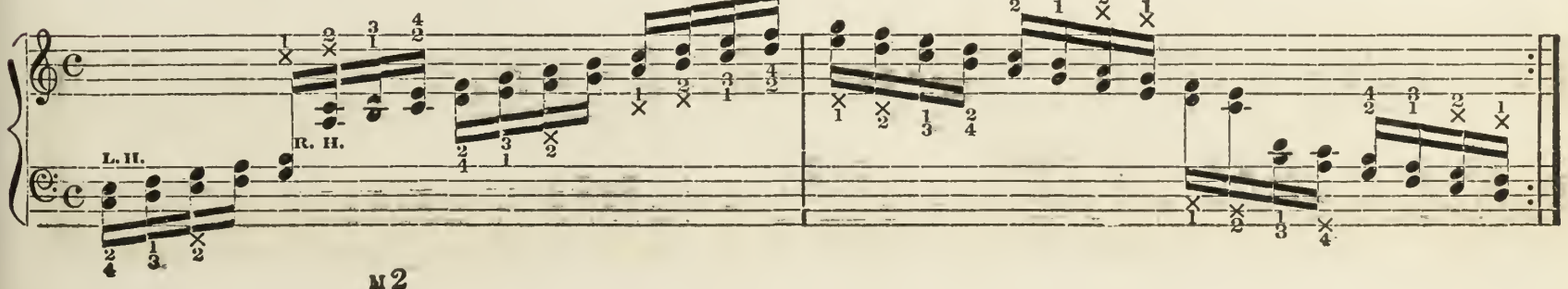


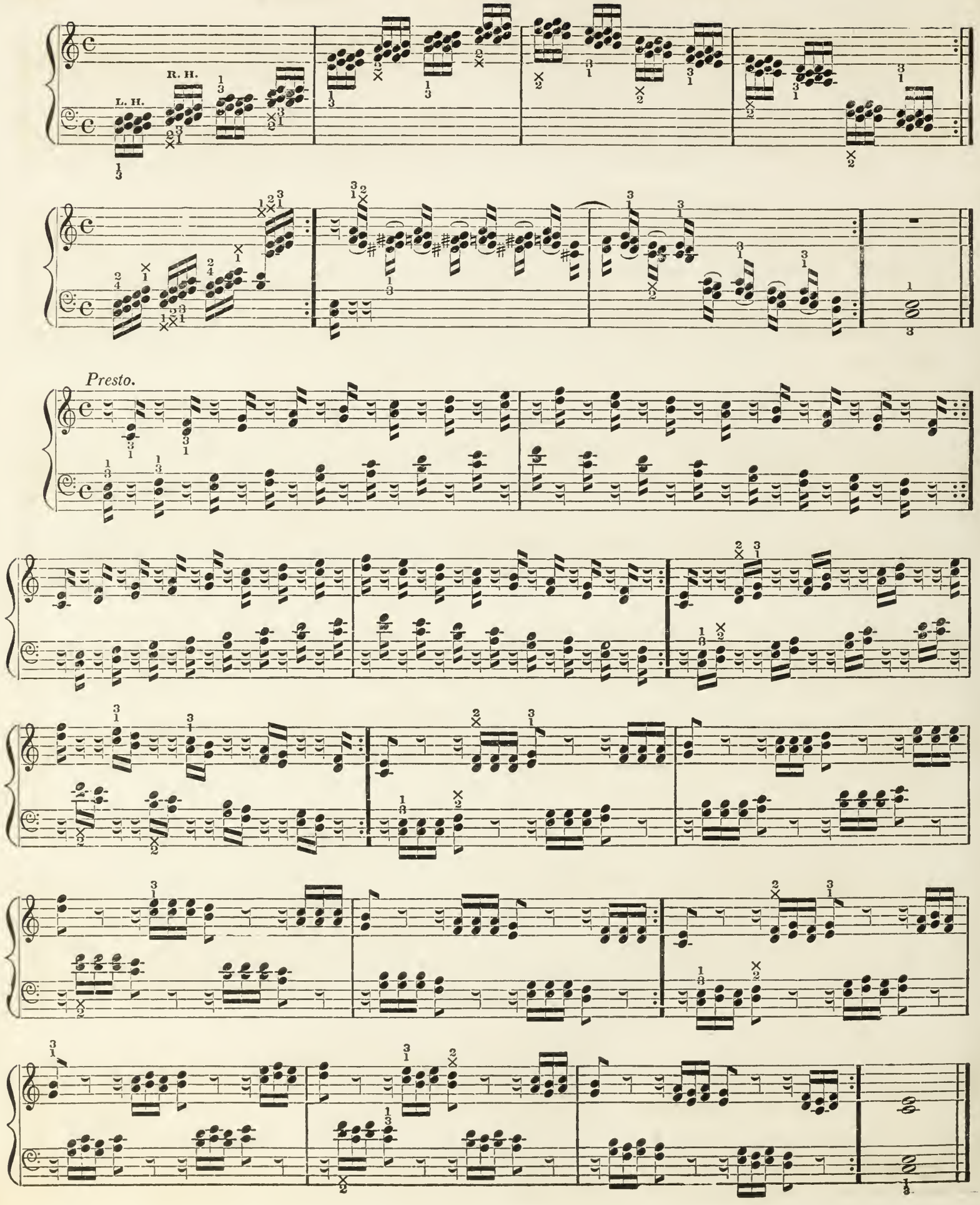
EXERCISE IN DOUBLE NOTES OF DIFFERENT INTERVALS.

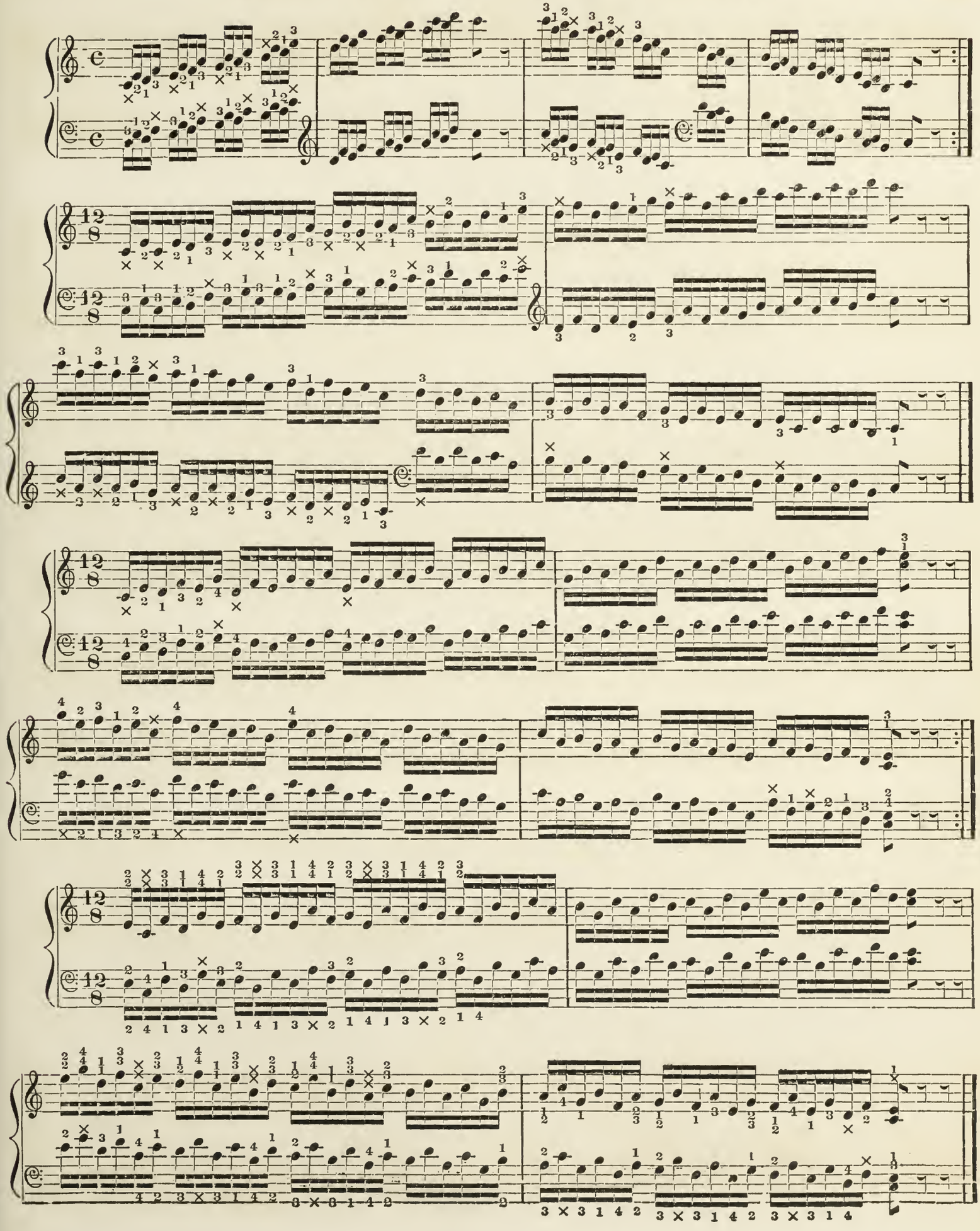


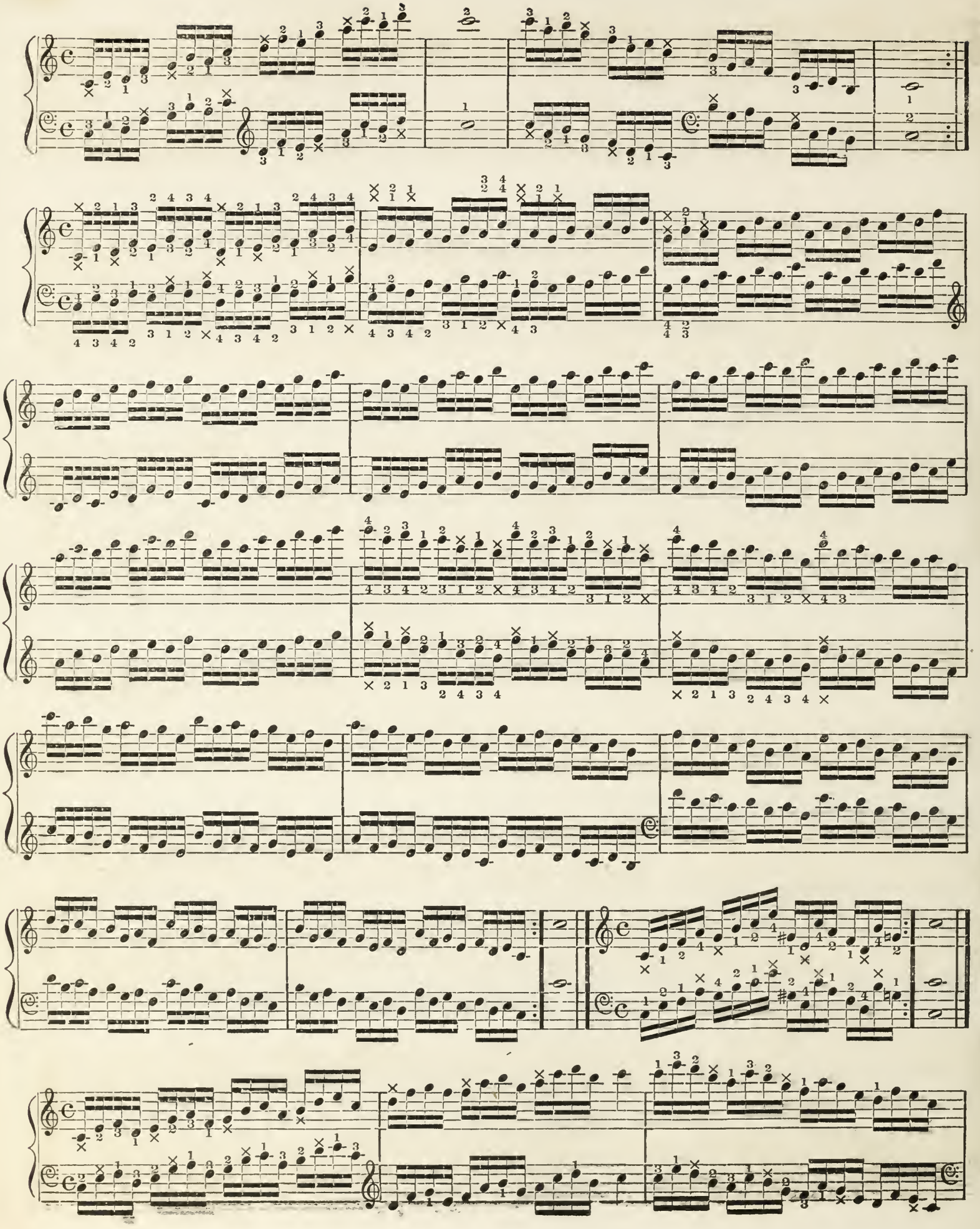


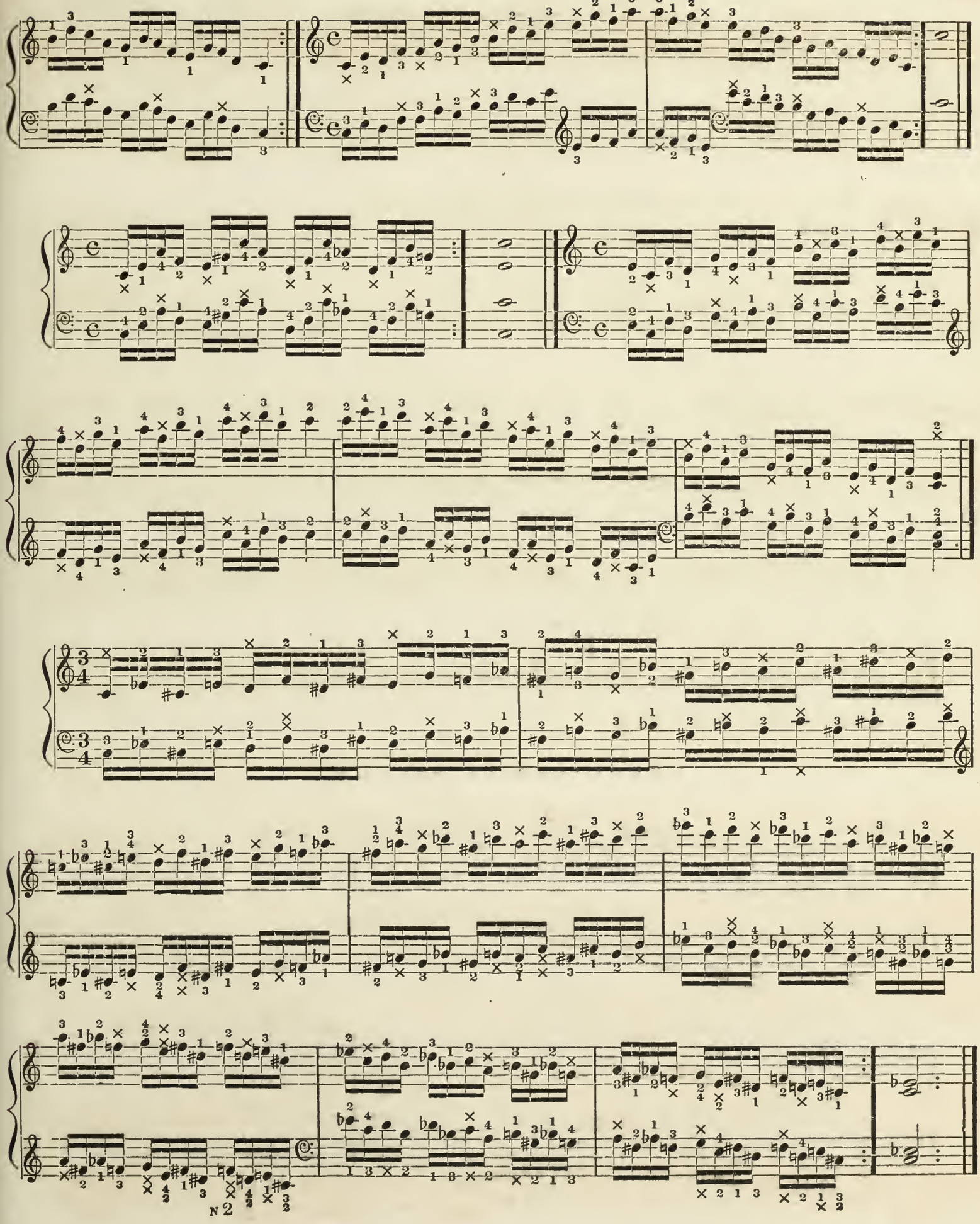


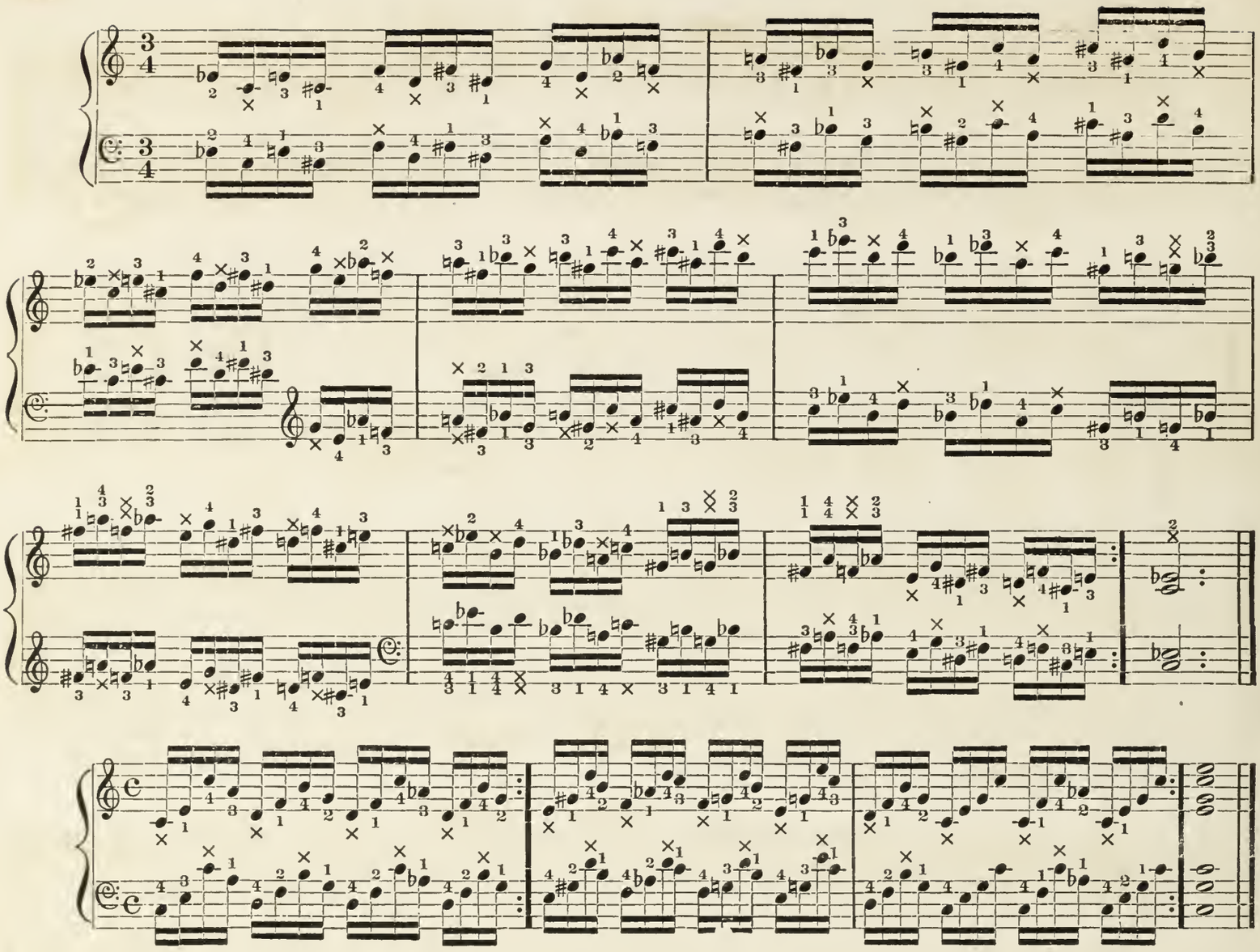



L. H.
R. H.
Presto.



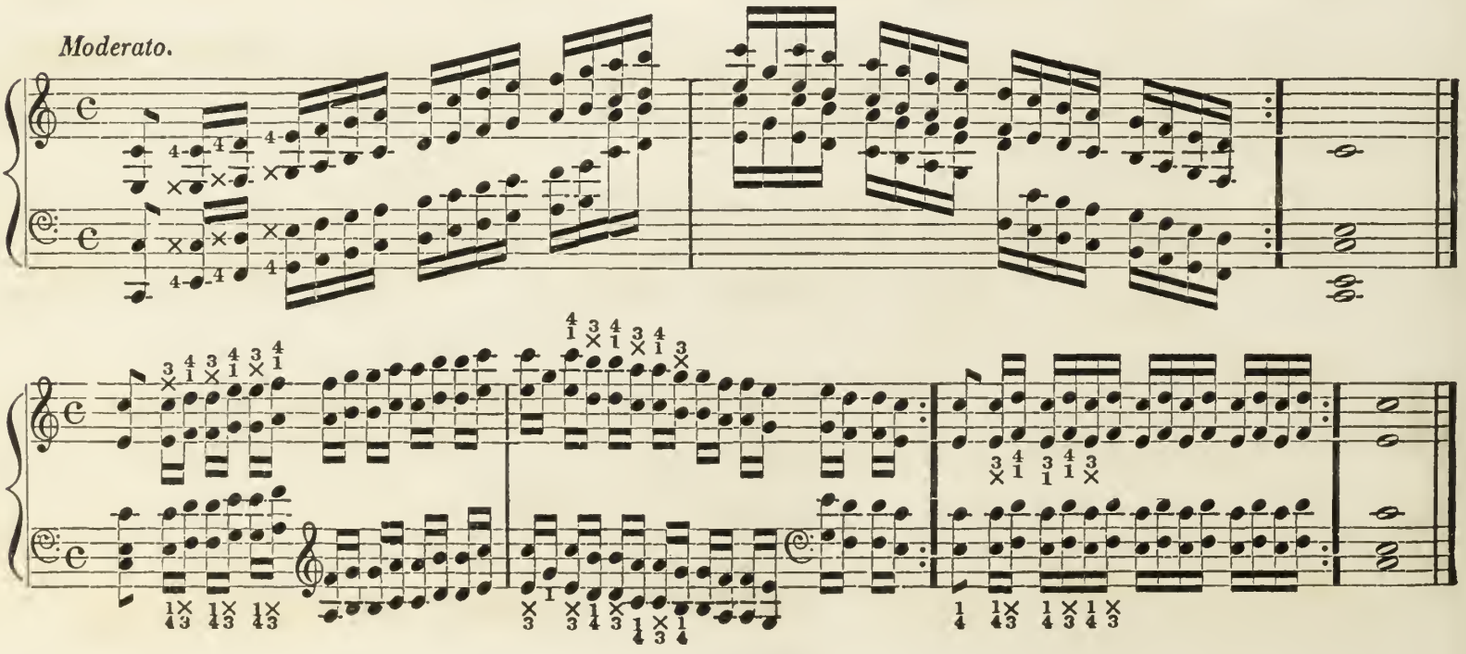


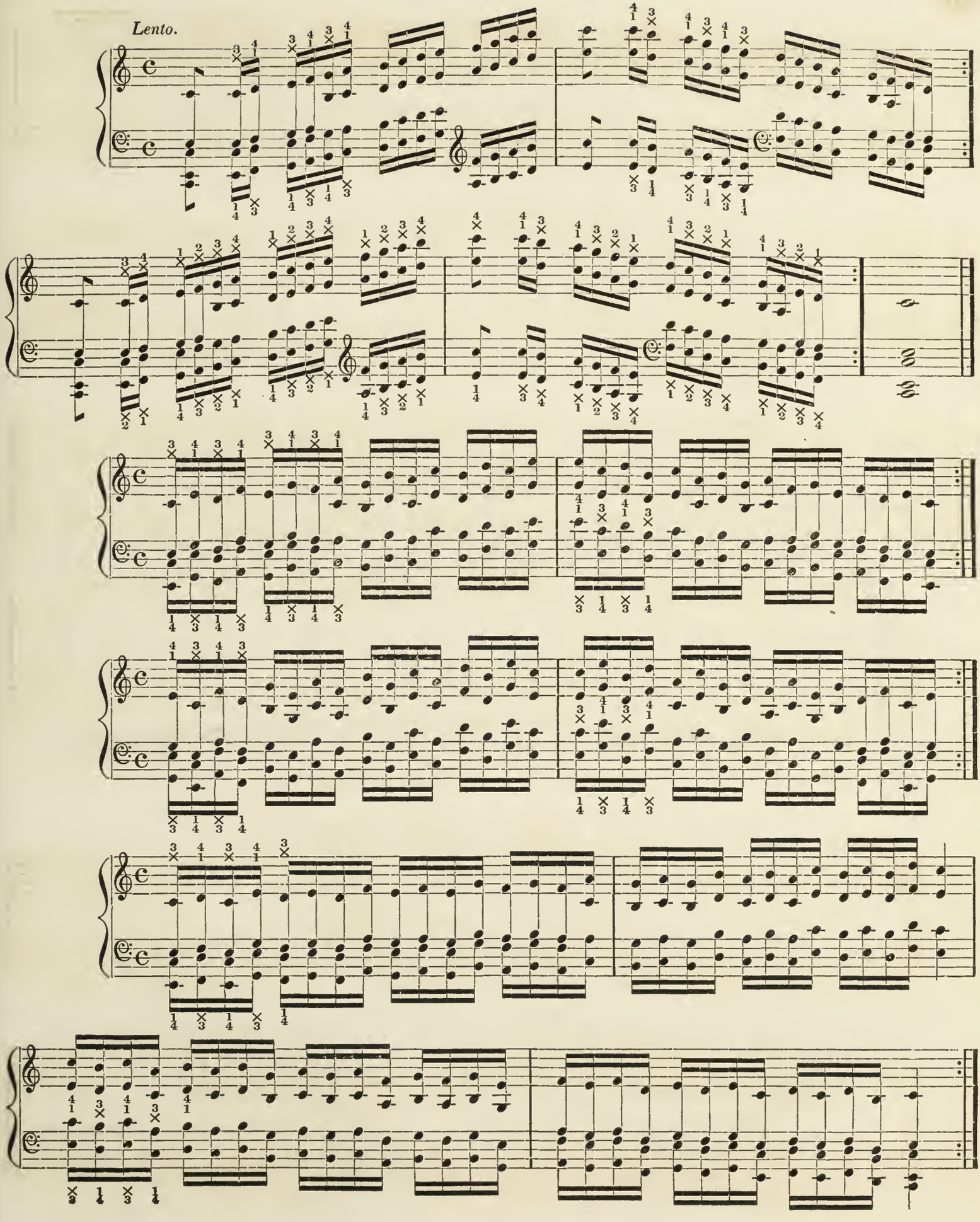


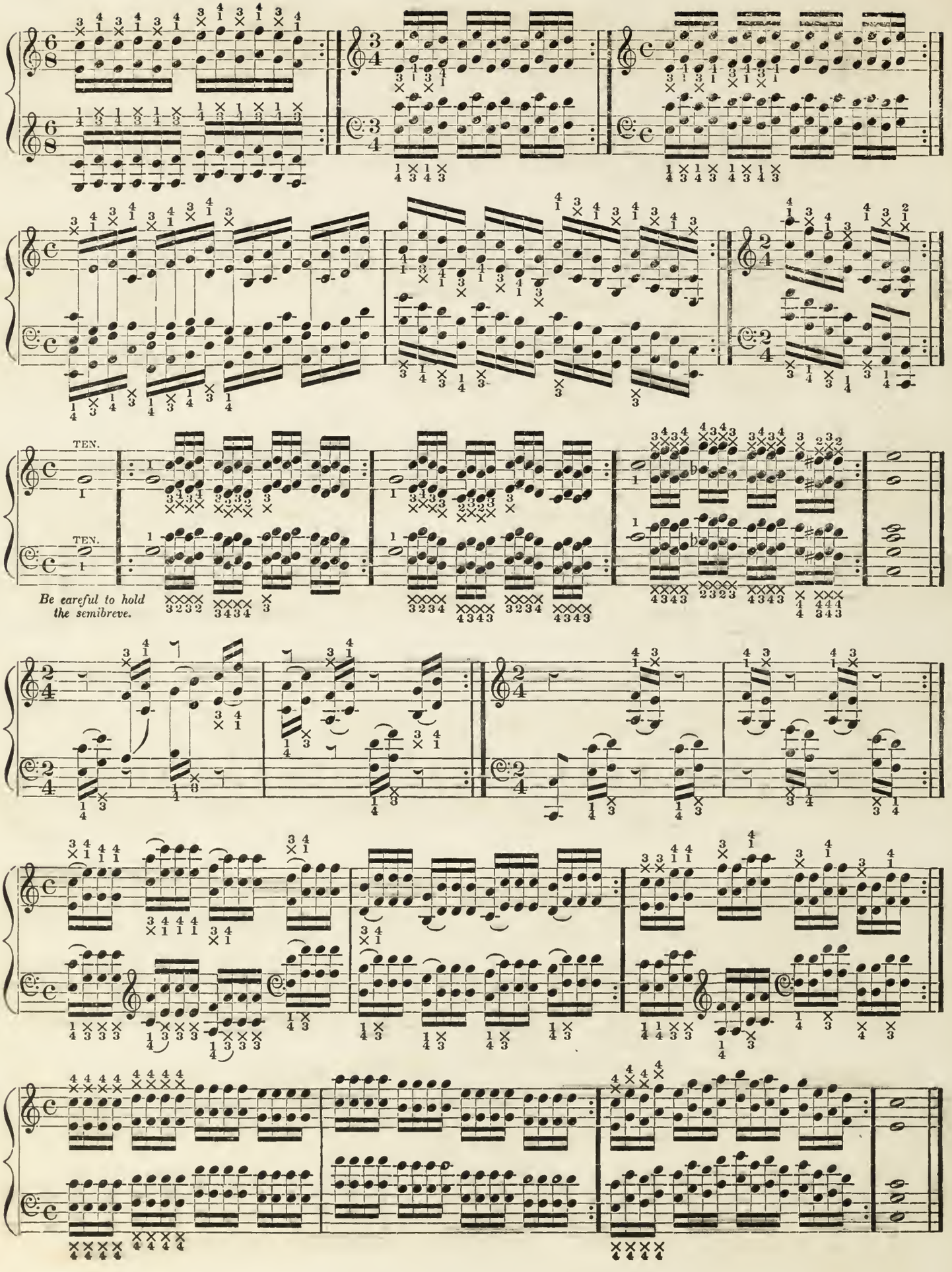


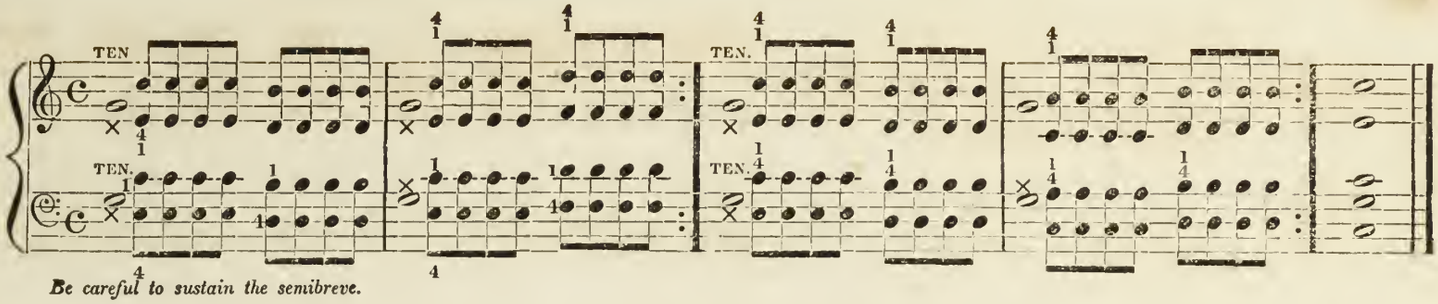
EXERCISES IN SIXTHS.

Moderato.

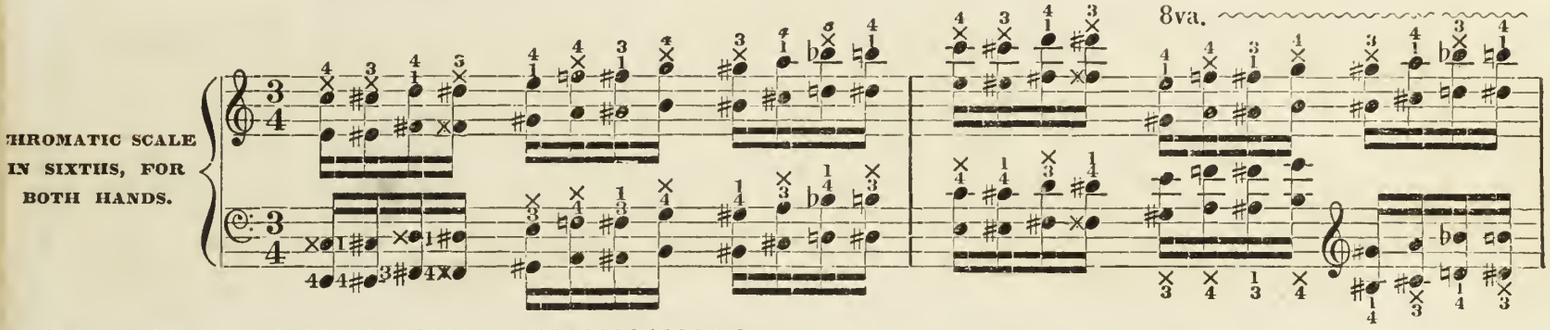


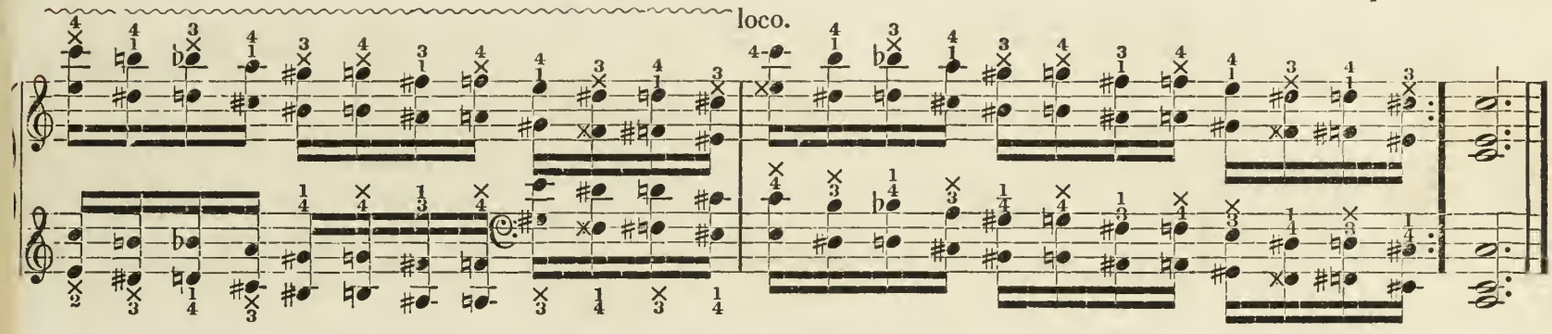

Lento.

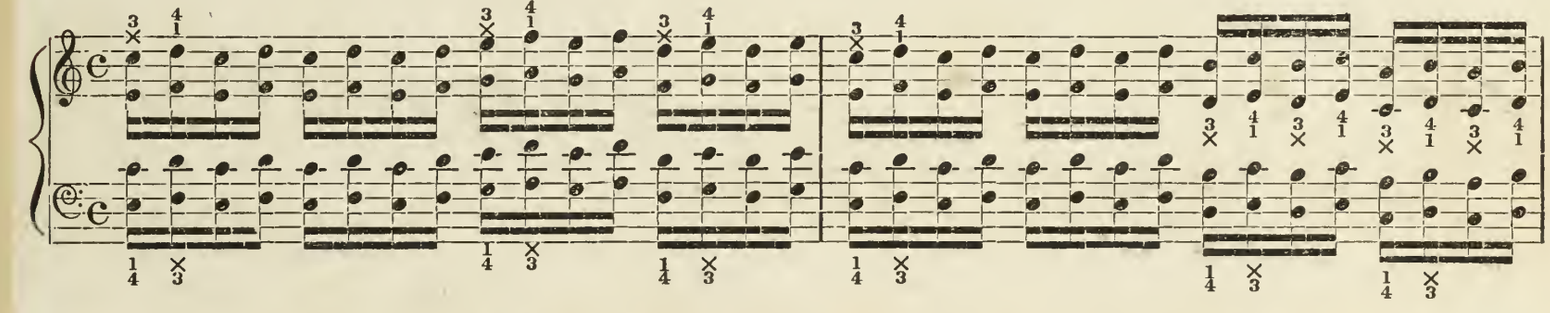

TEN.
TEN.
Be careful to hold the semibreve.

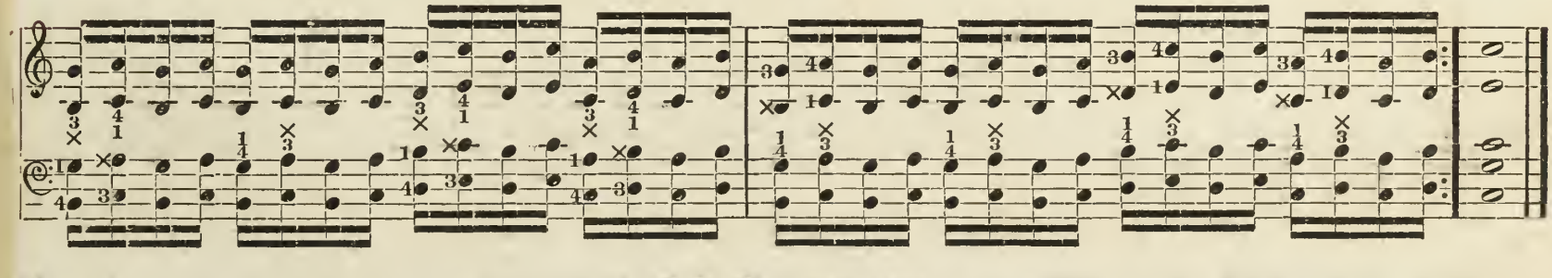


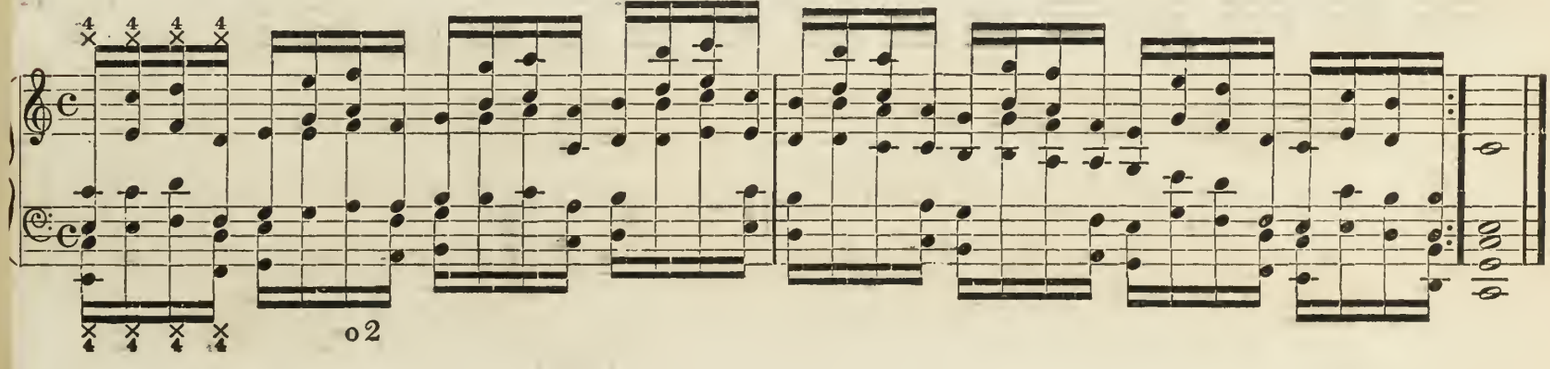
Be careful to sustain the semibreve.

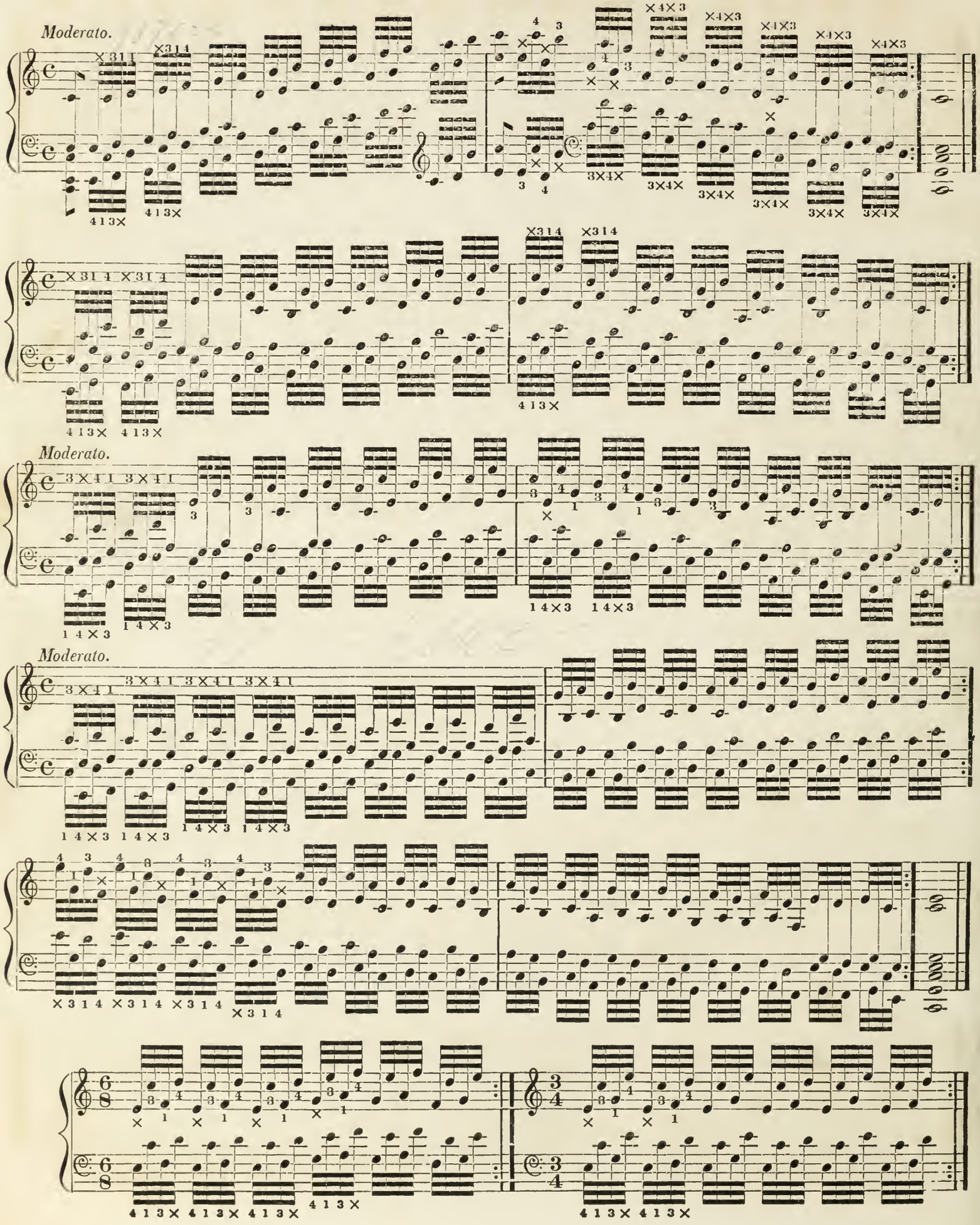


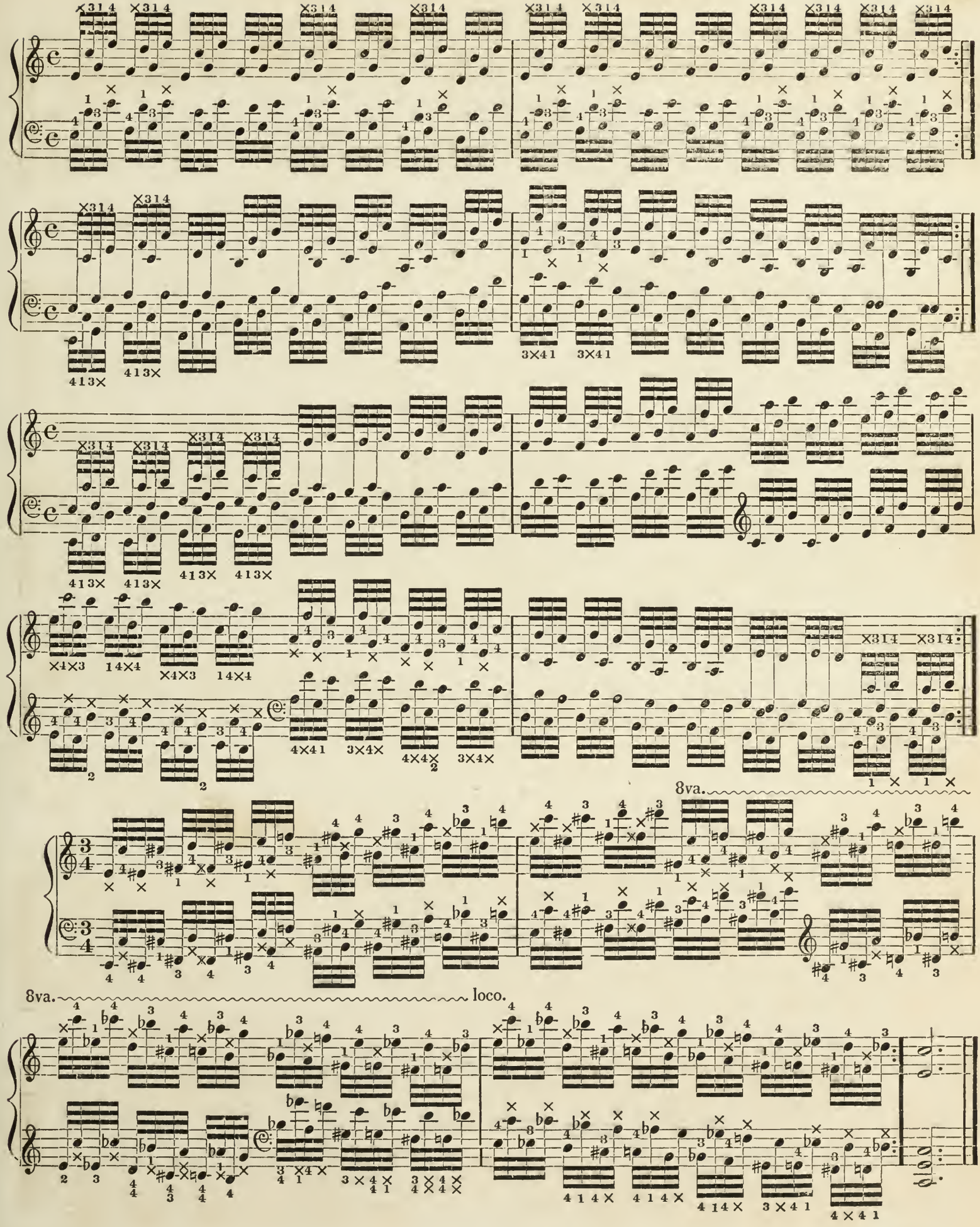


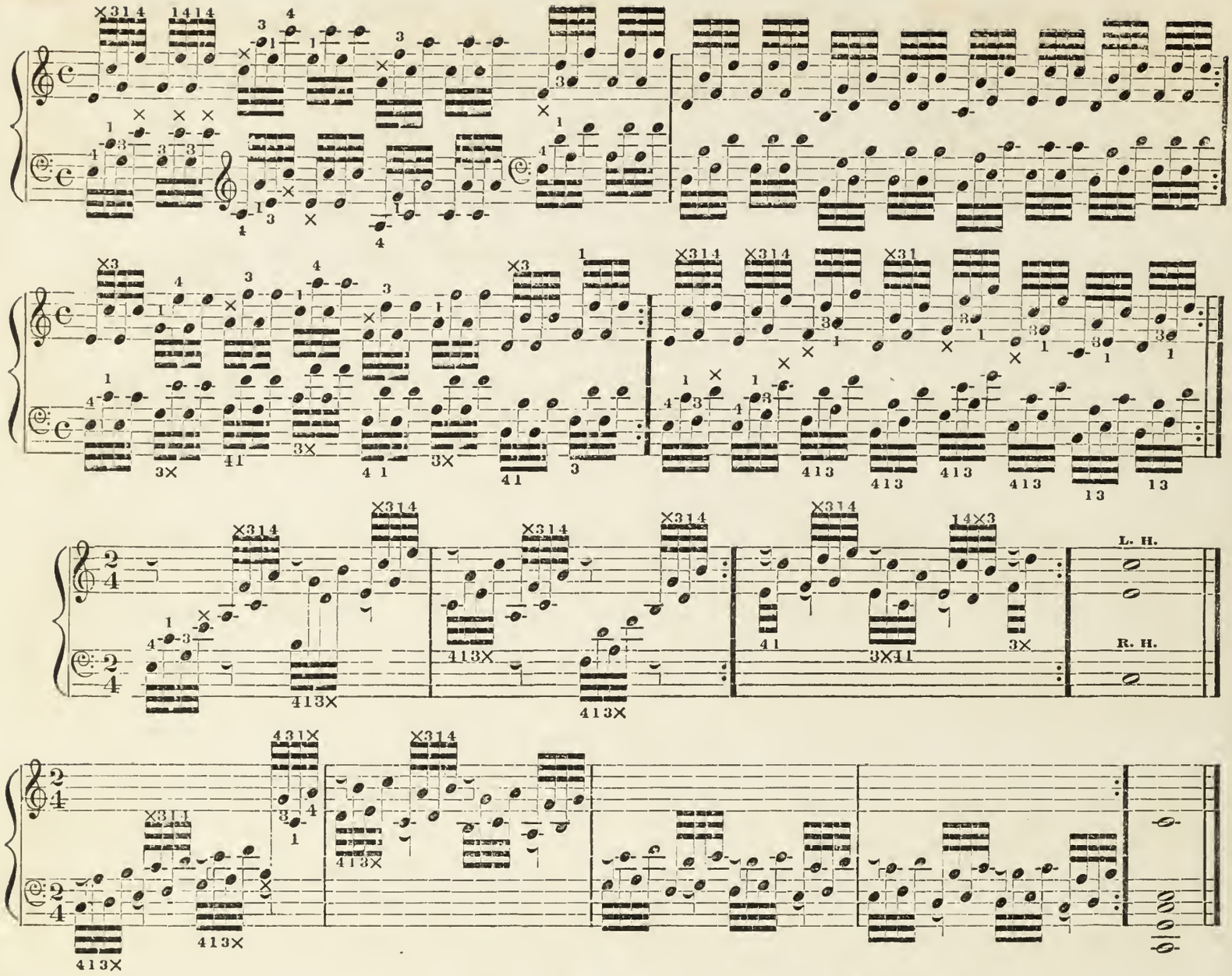







Moderato.
Moderato.
Moderato.

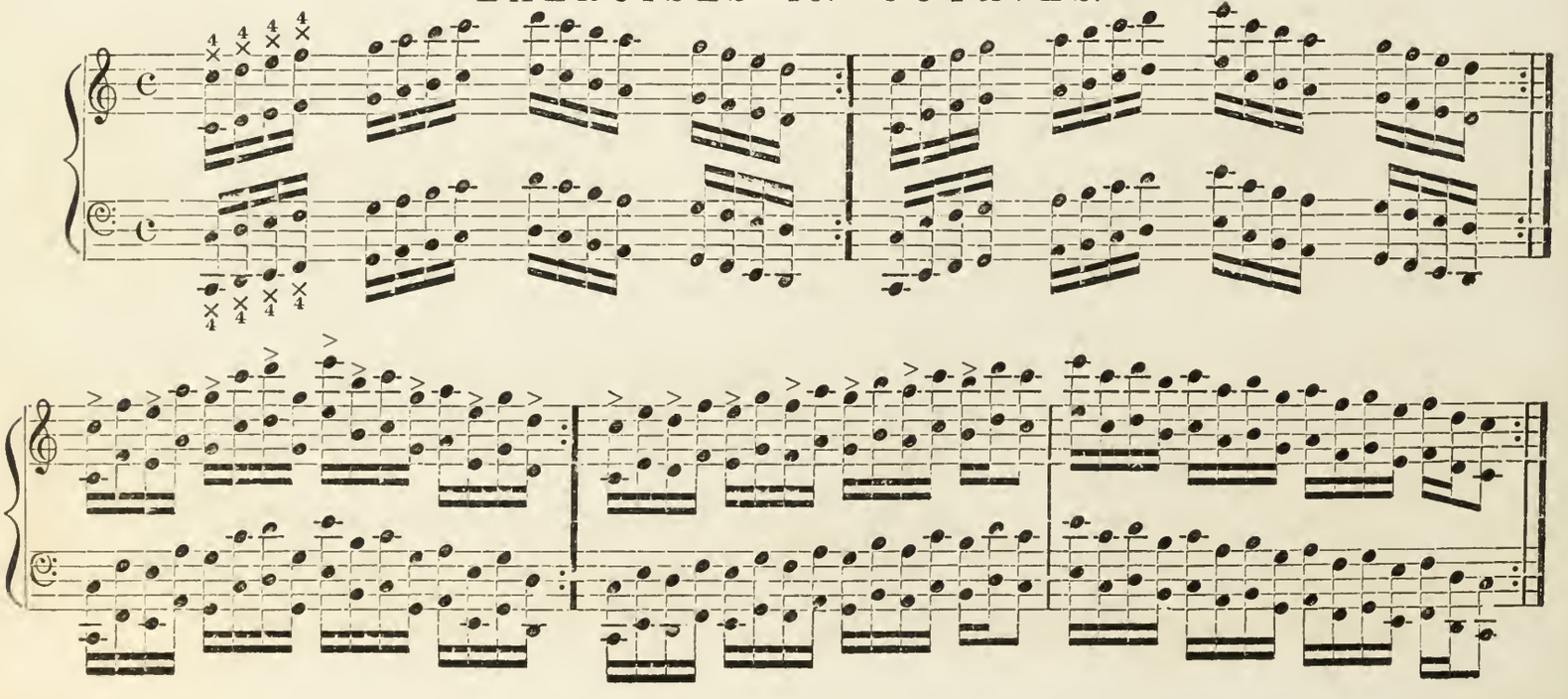

8va.
8va.
loco.

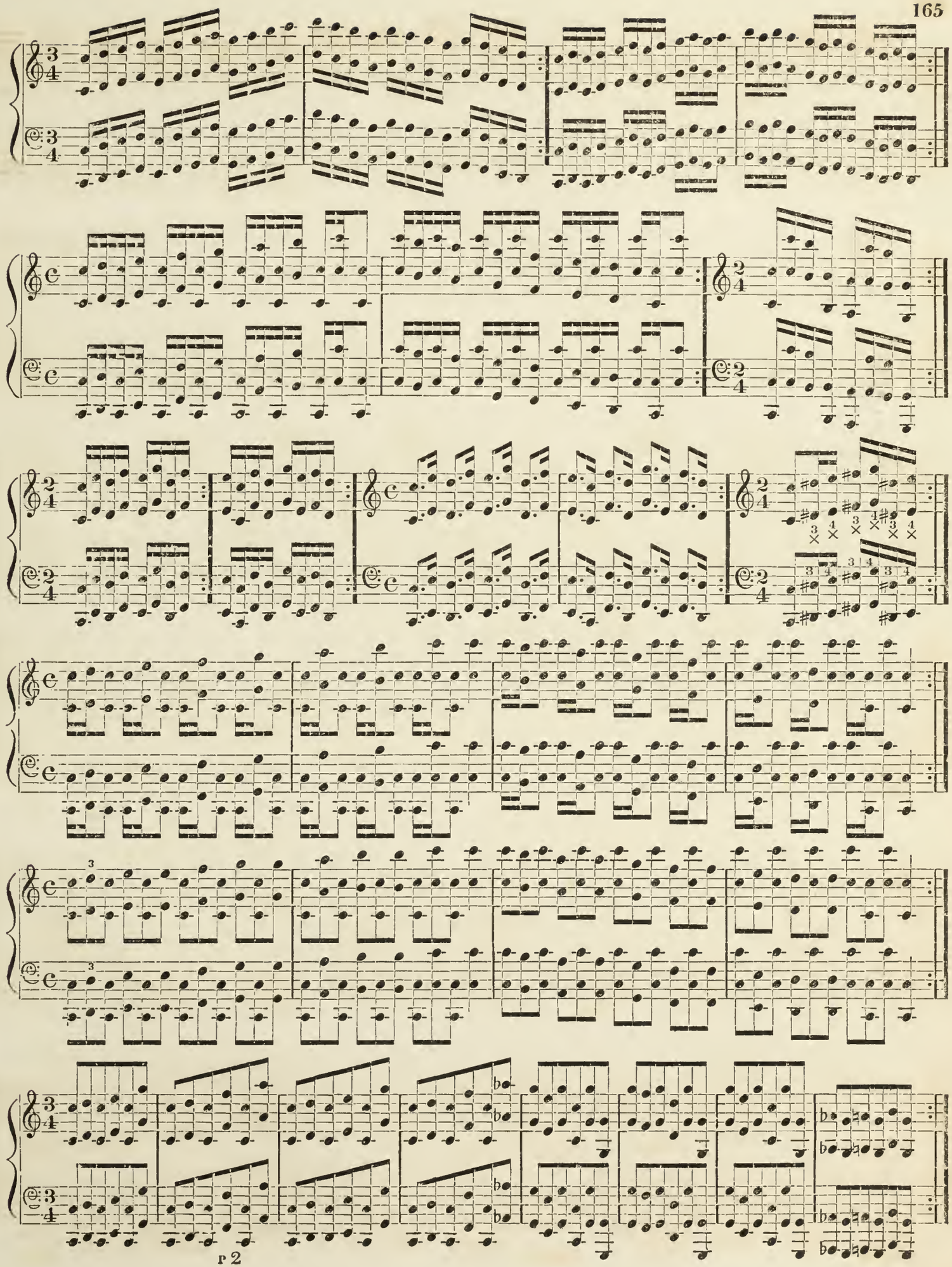


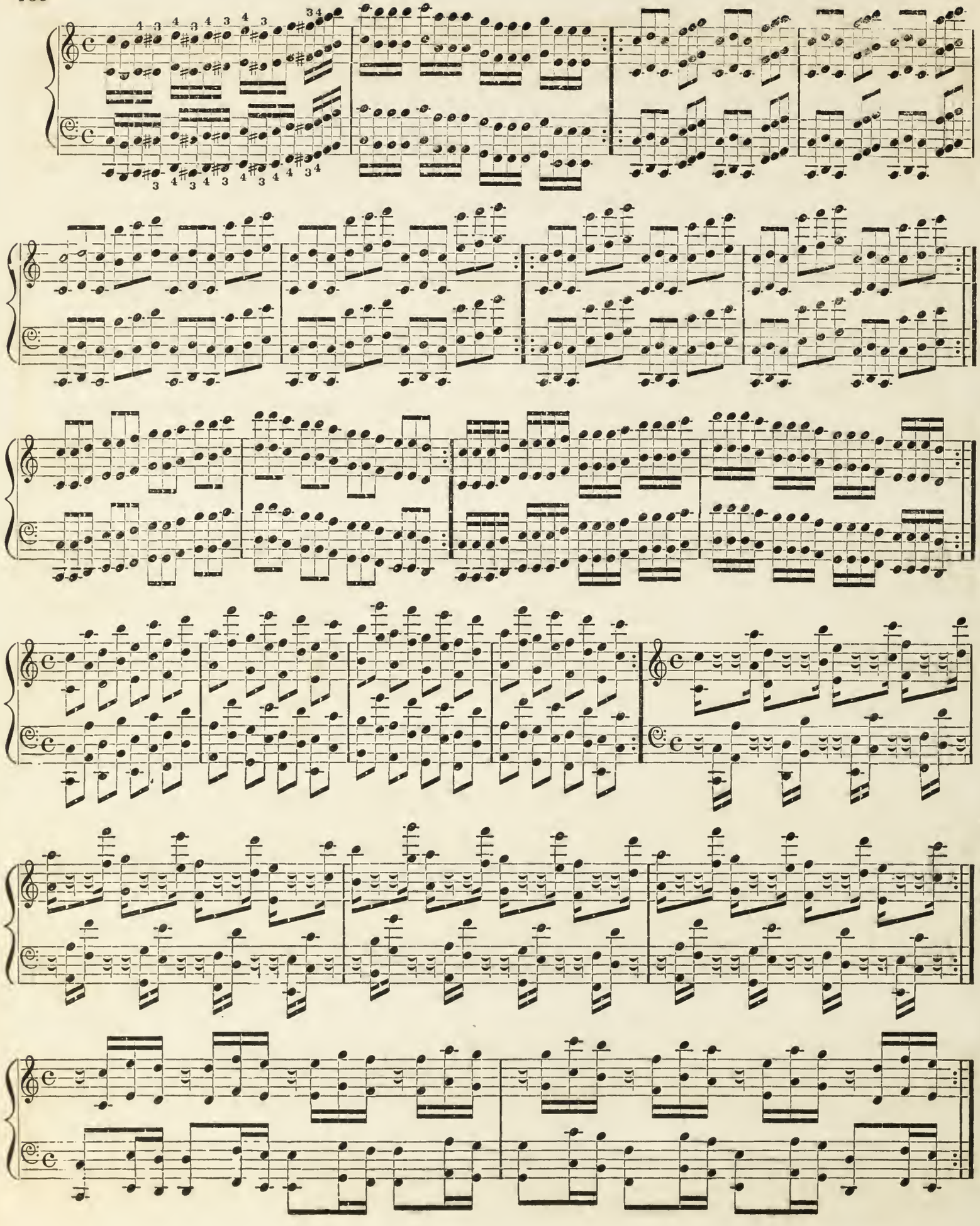
L. H.

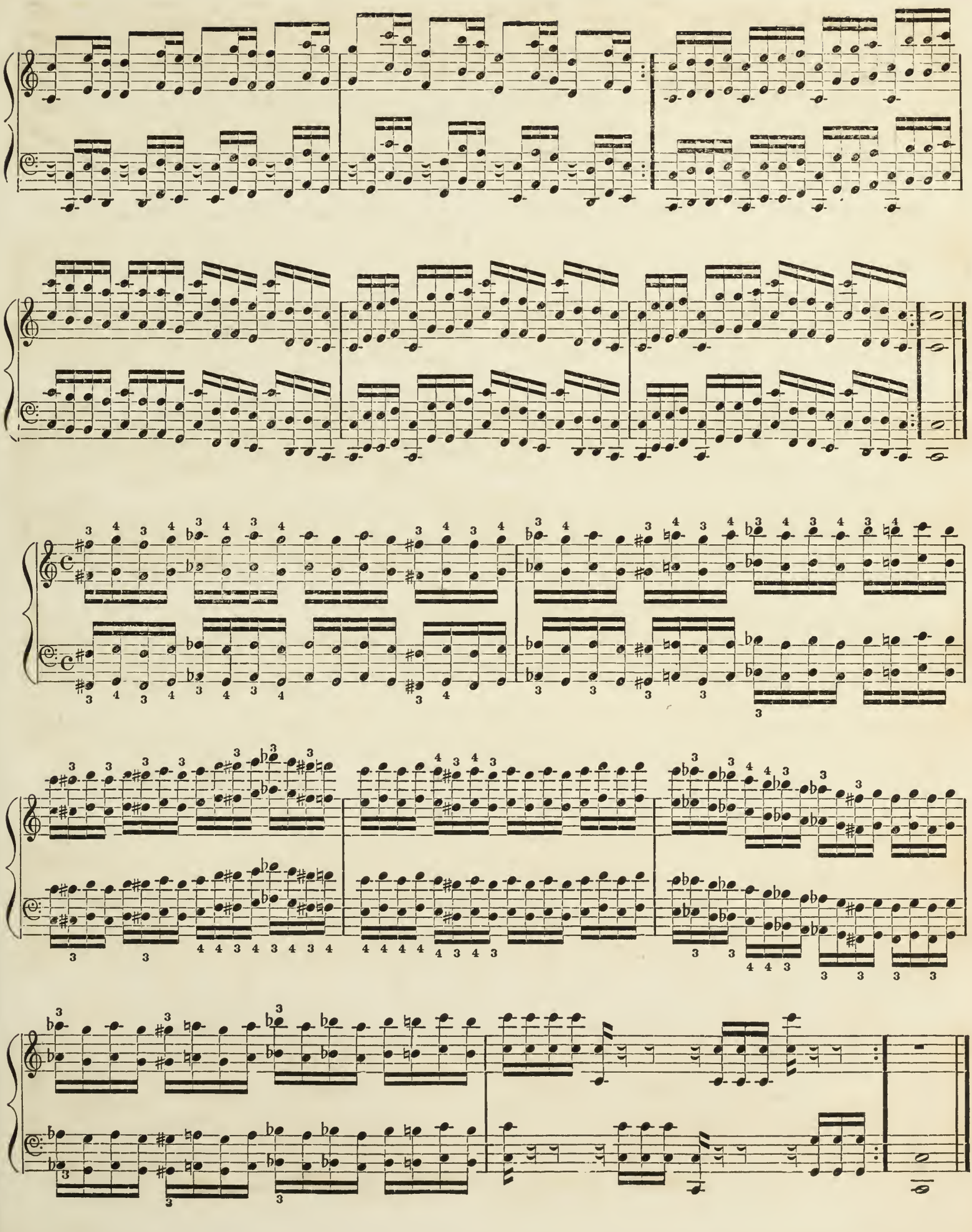
R. H.

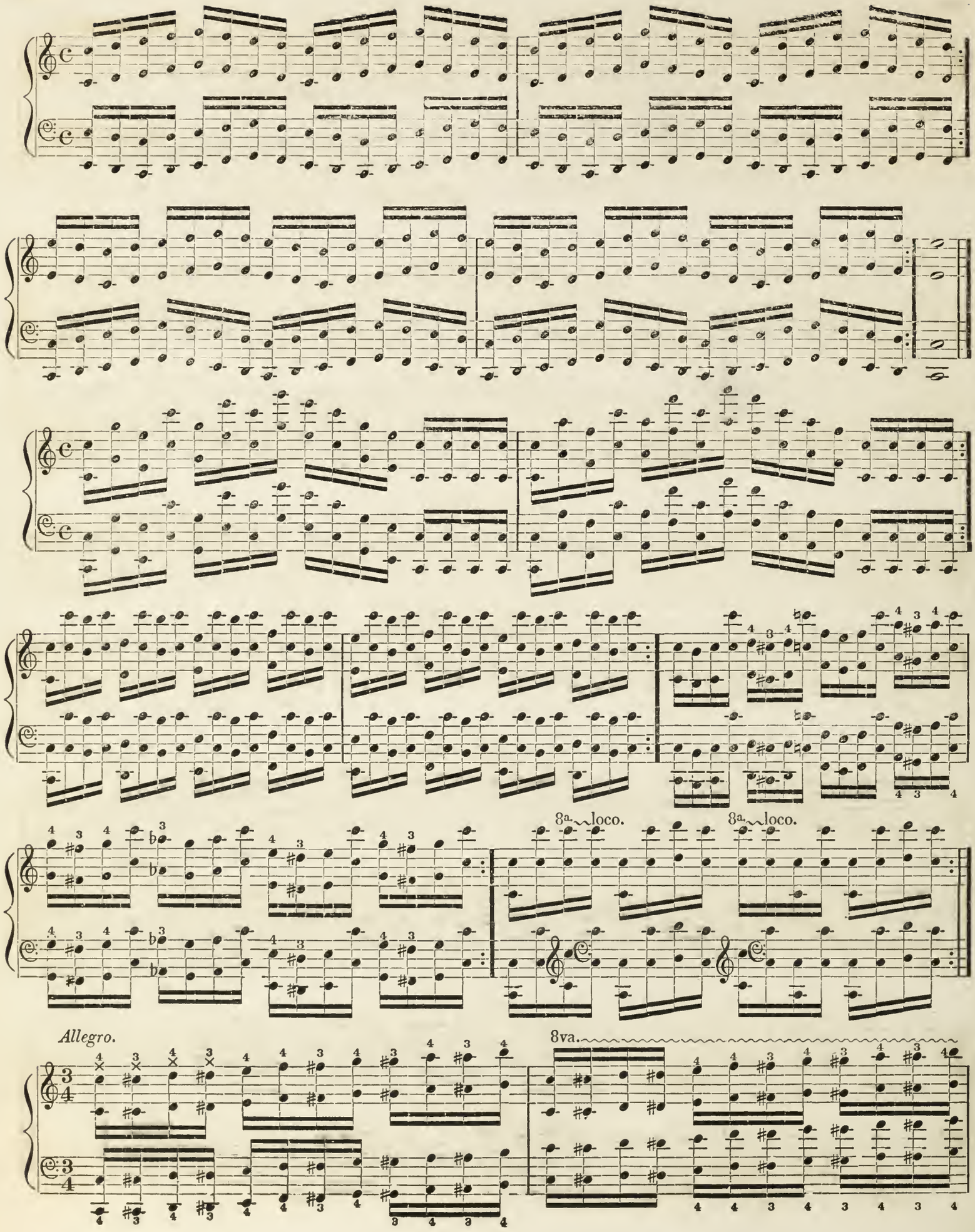
EXERCISES IN OCTAVES.

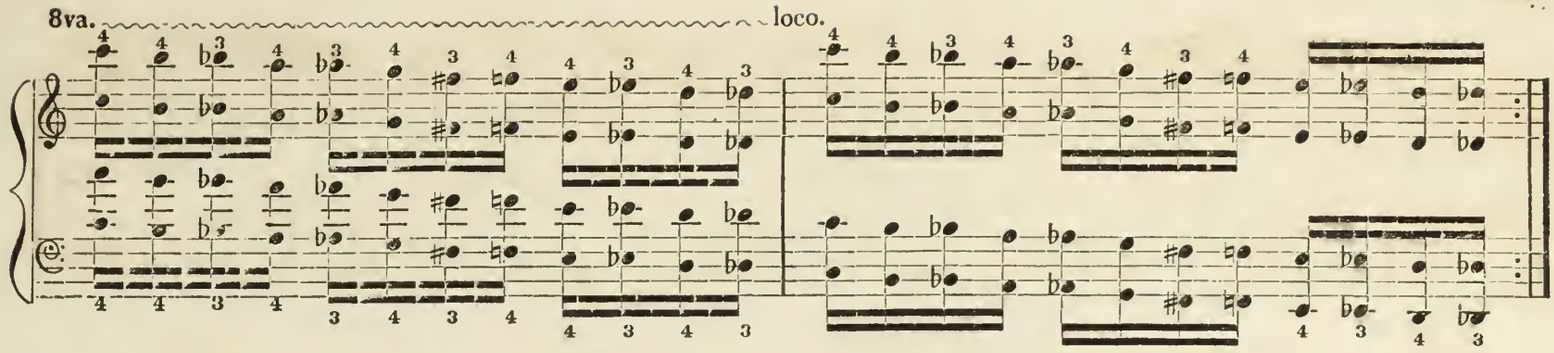


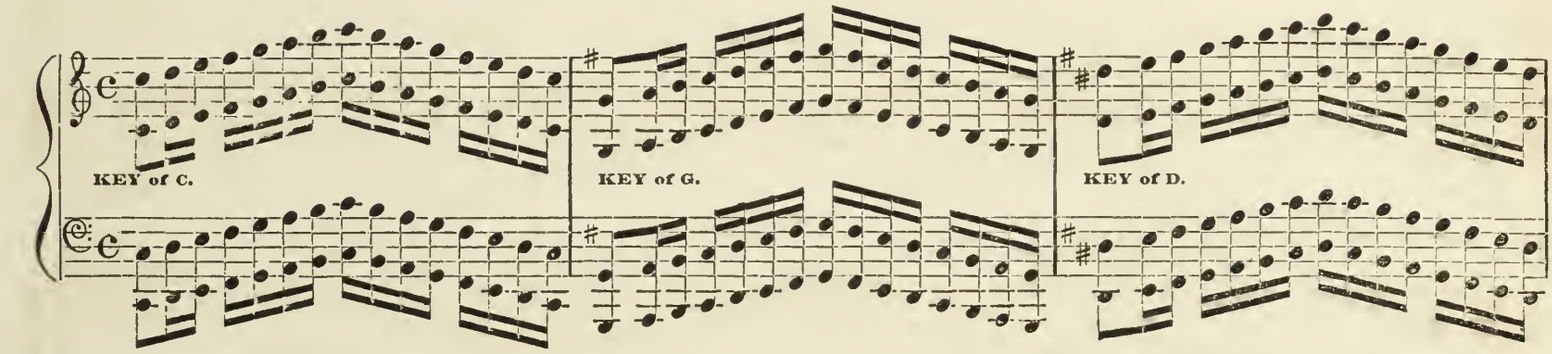


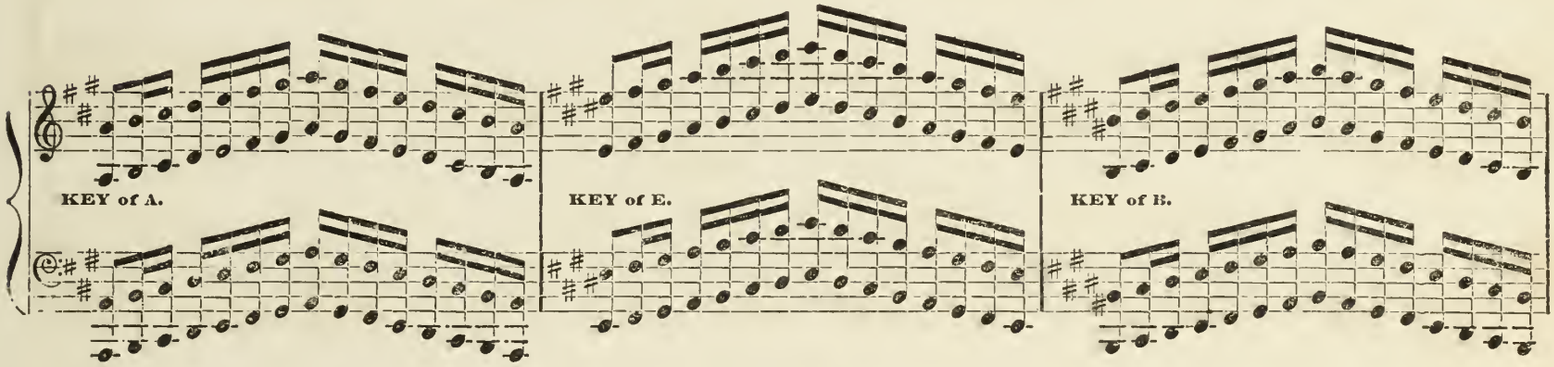





8a. loco.
8a. loco.
Allegro.
8va.


8va.
loco.


KEY of C.
KEY of G.
KEY of D.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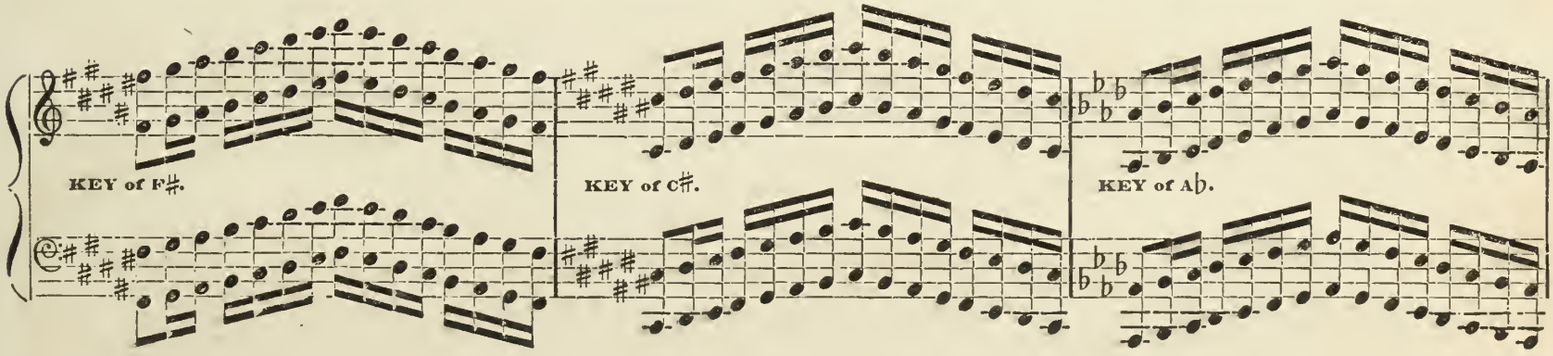
KEY of E.
KEY of B.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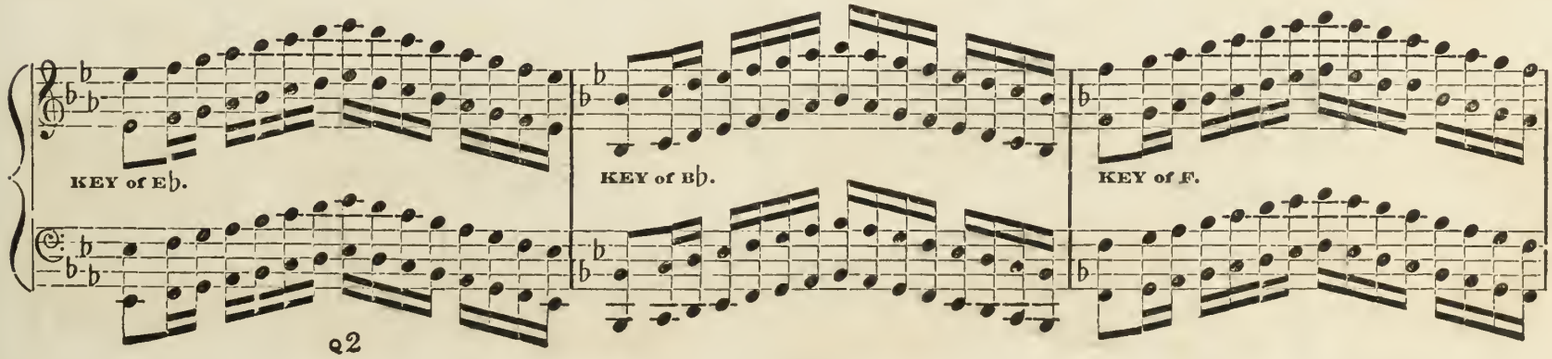
KEY of C♯.
KEY of A♭.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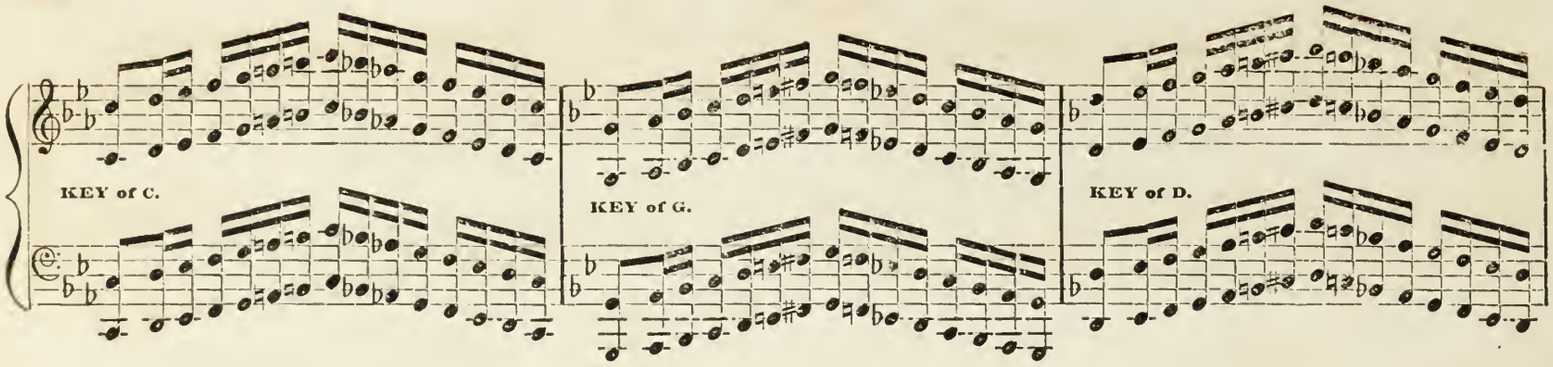
KEY of B♭.
KEY of F.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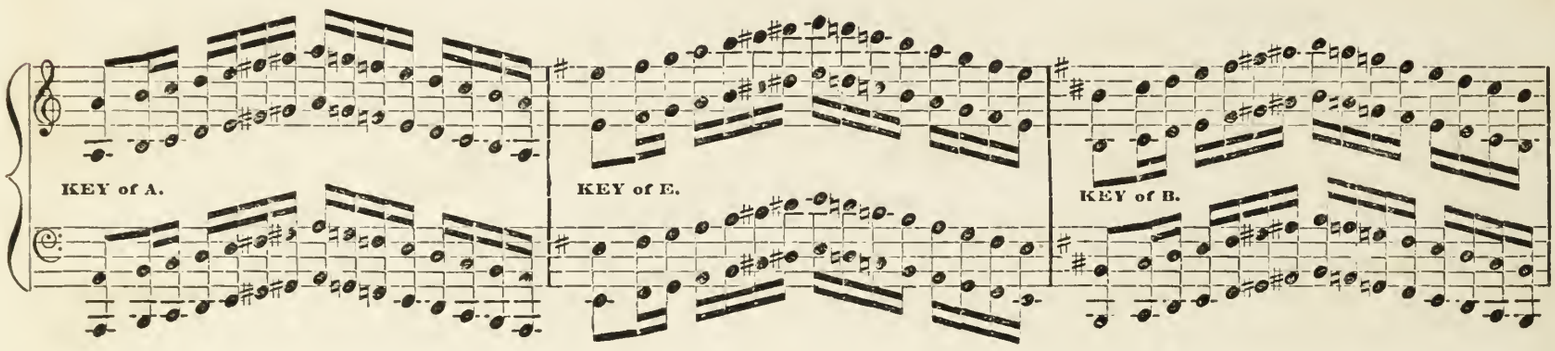
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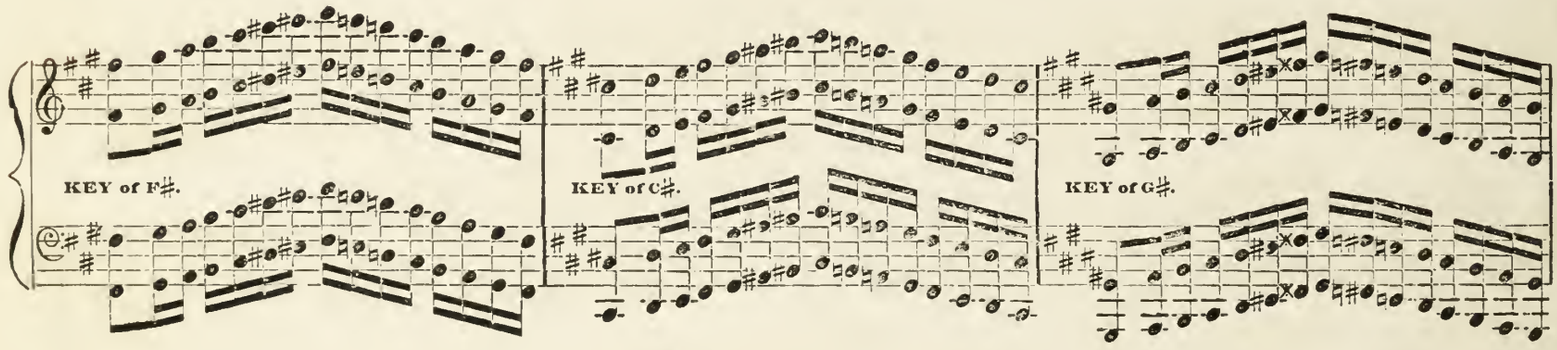
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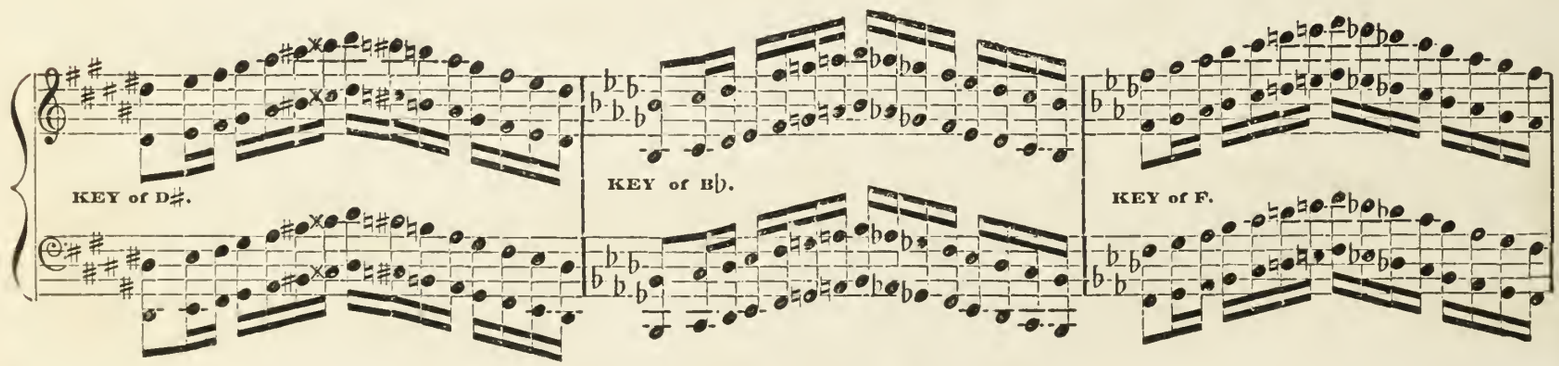
KEY of C♯.
KEY of G♯.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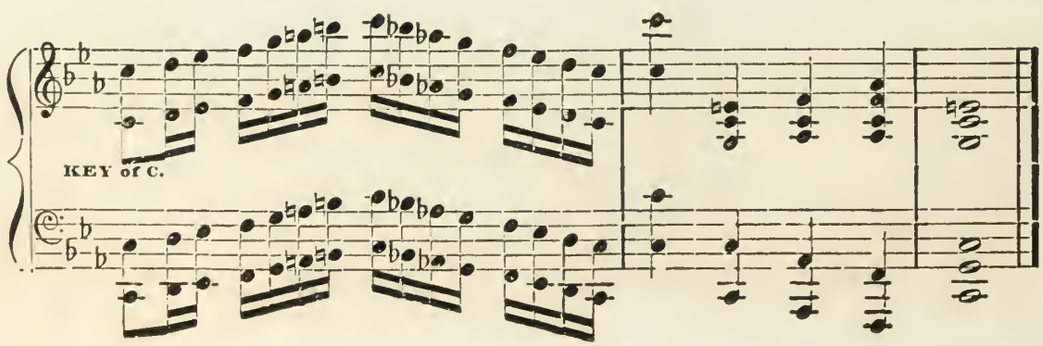
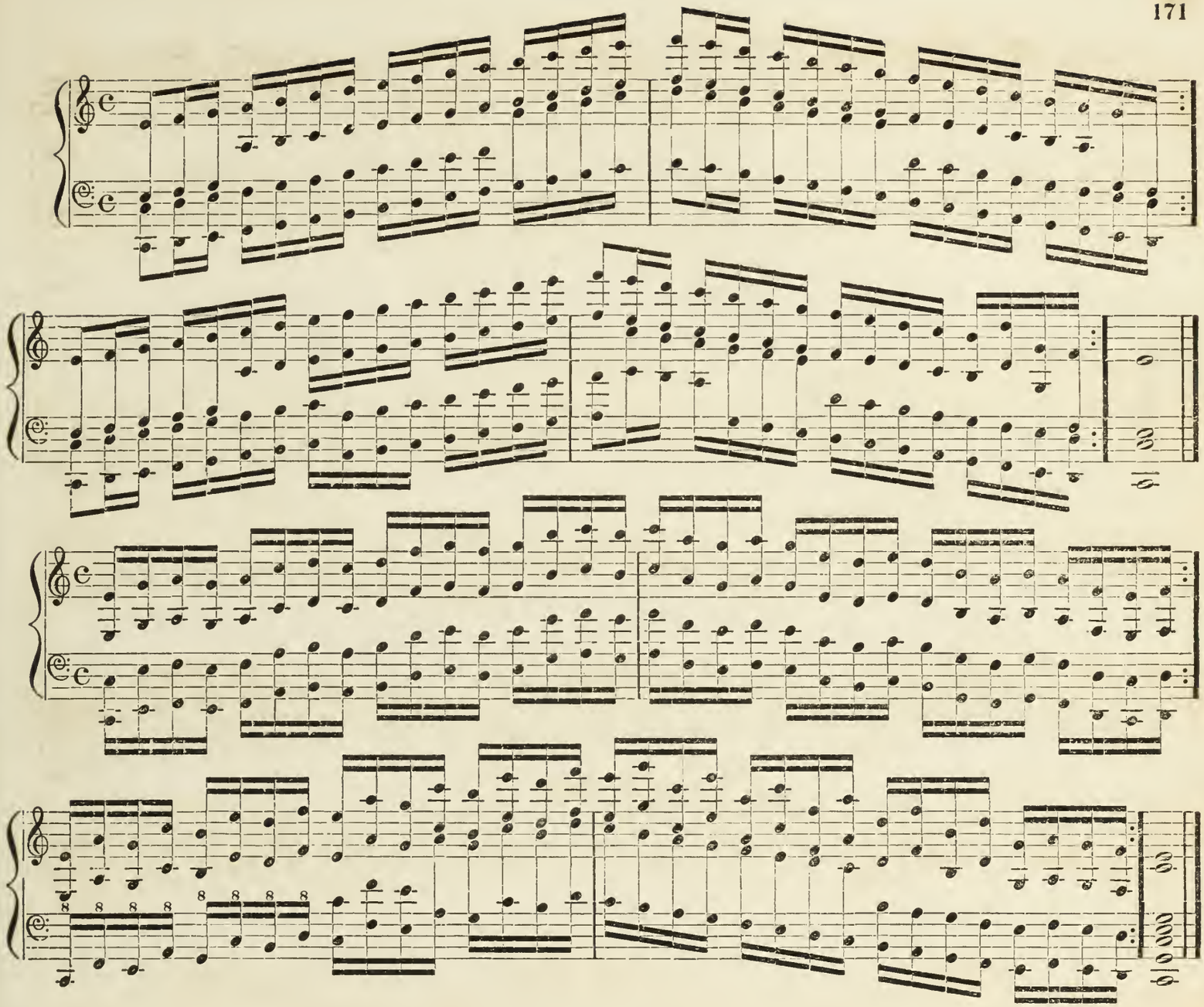
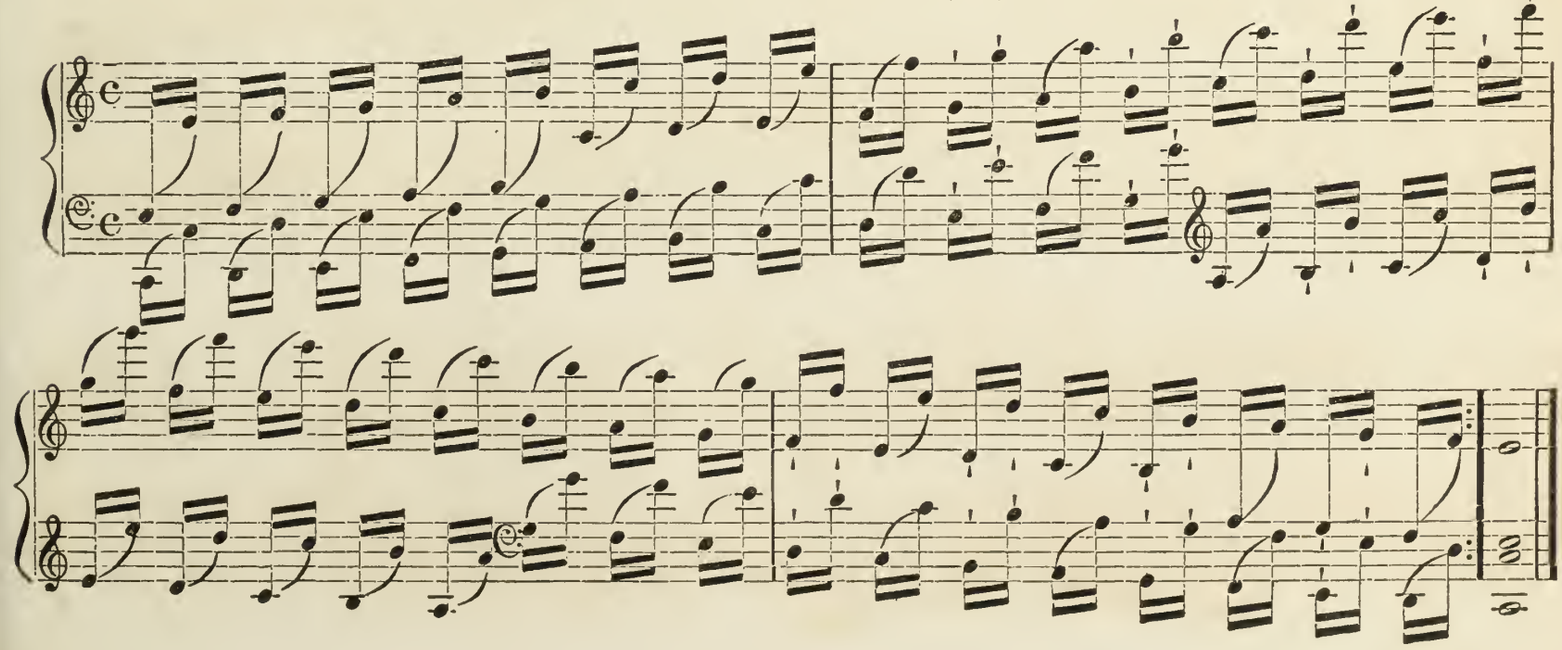
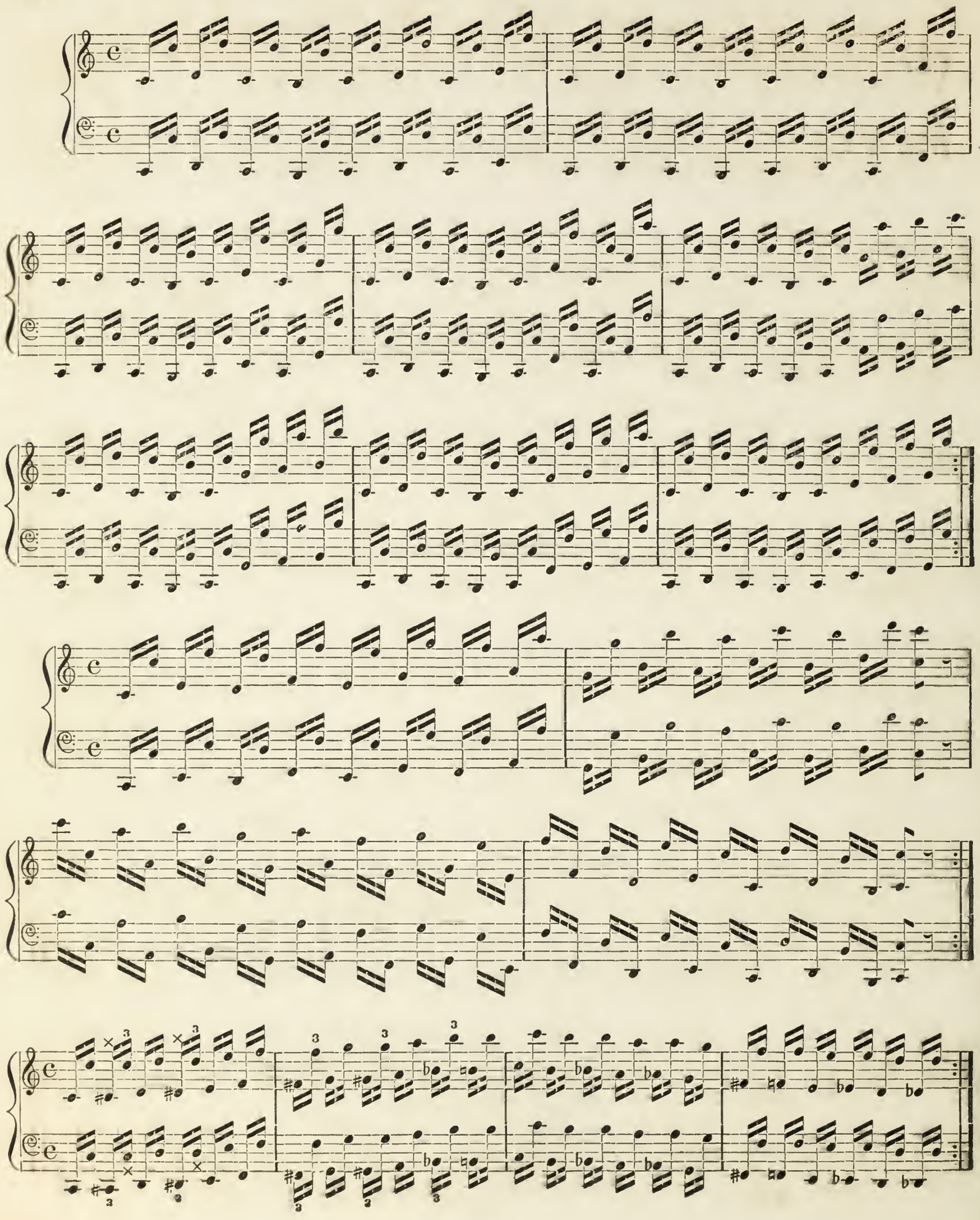
KEY of B♭.
KEY of F.

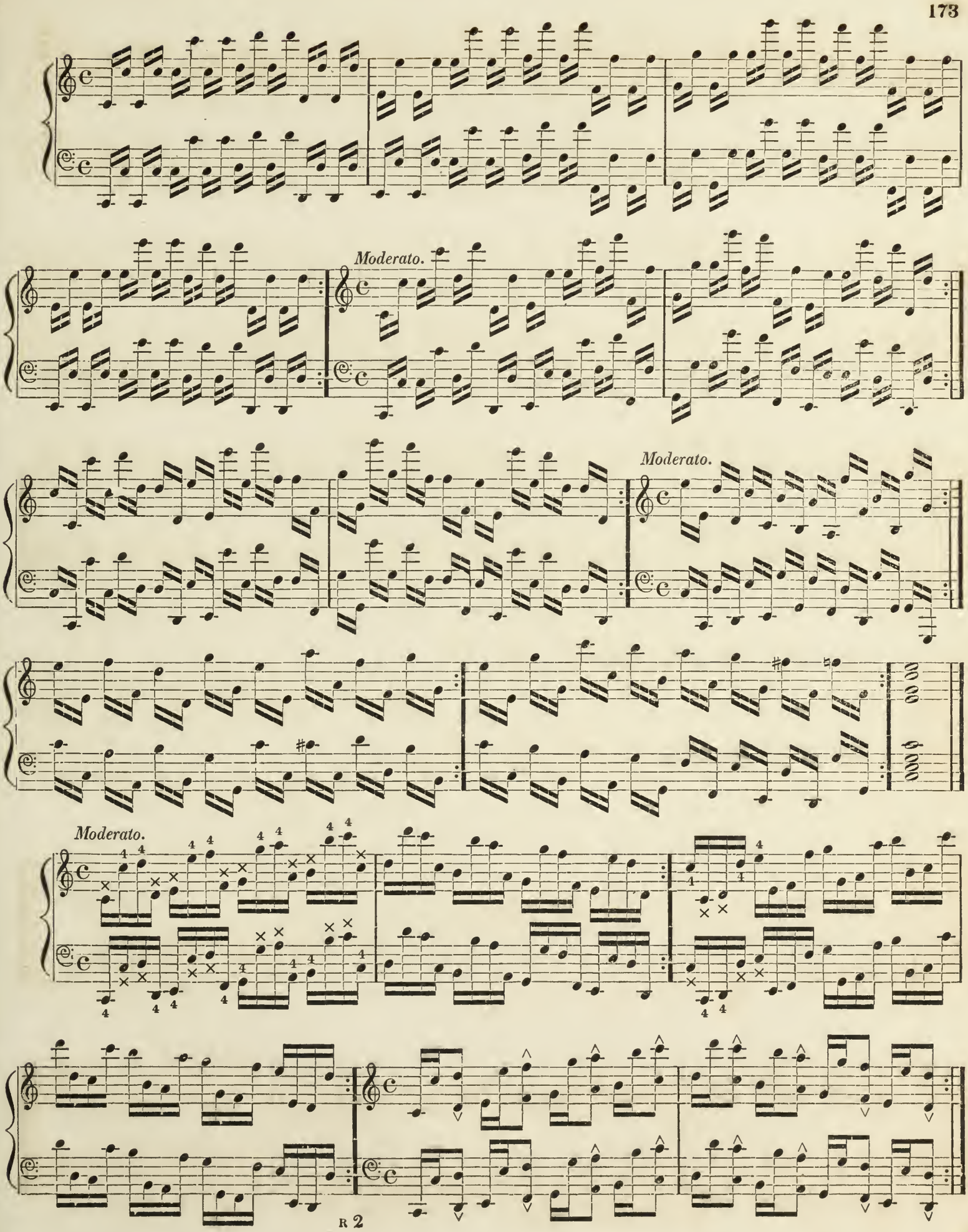

KEY of C.

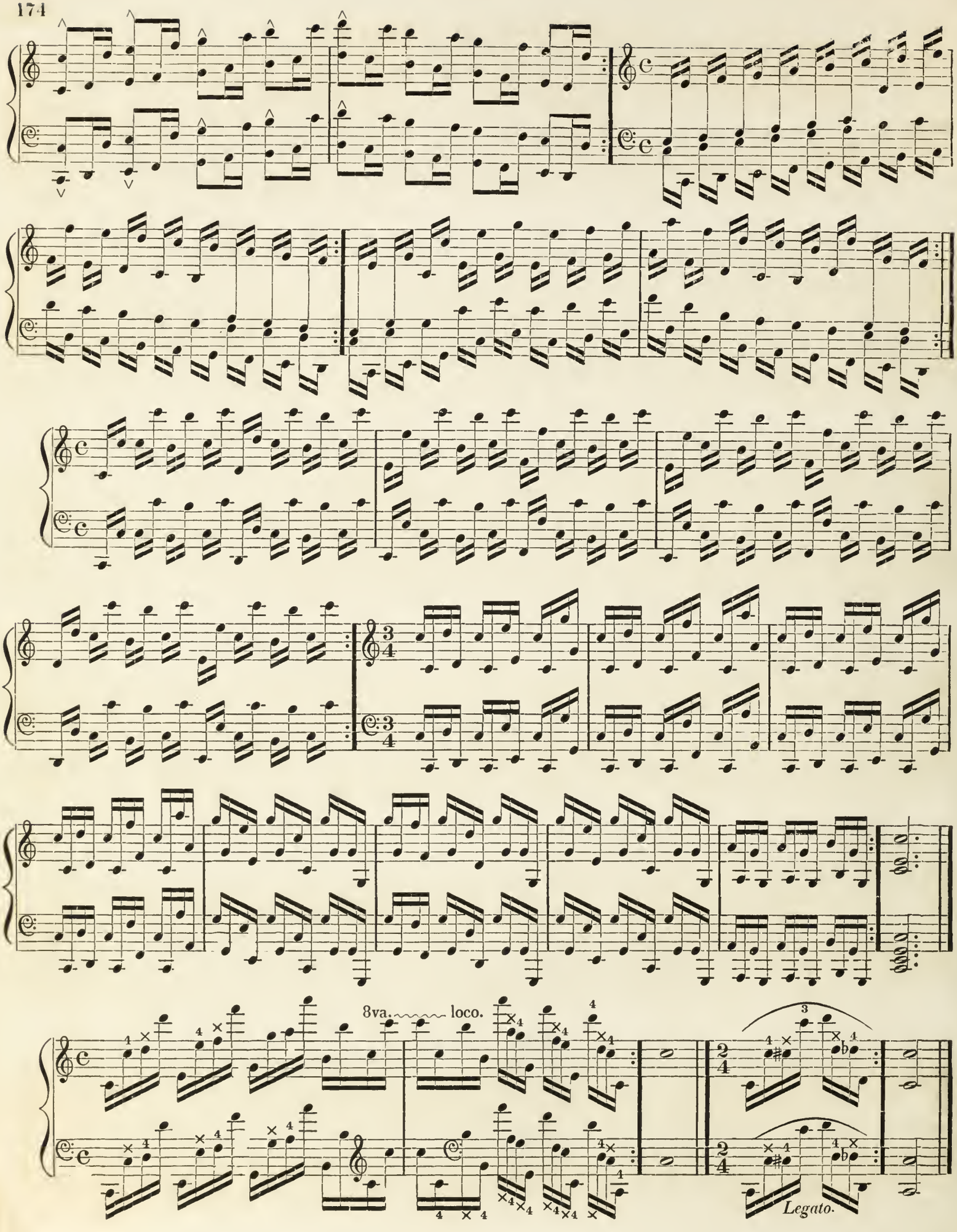


EXERCISES IN OCTAVES, (BROKEN.)






Moderato.
Moderato.
Moderato.


8va. loco.
Legato.

EXERCISES IN CHORDS.

Allegro Moderato.

STUDY XXV.

ff KEY of C.

Same movement.

ff KEY of G.

Same movement.

KEY of D.

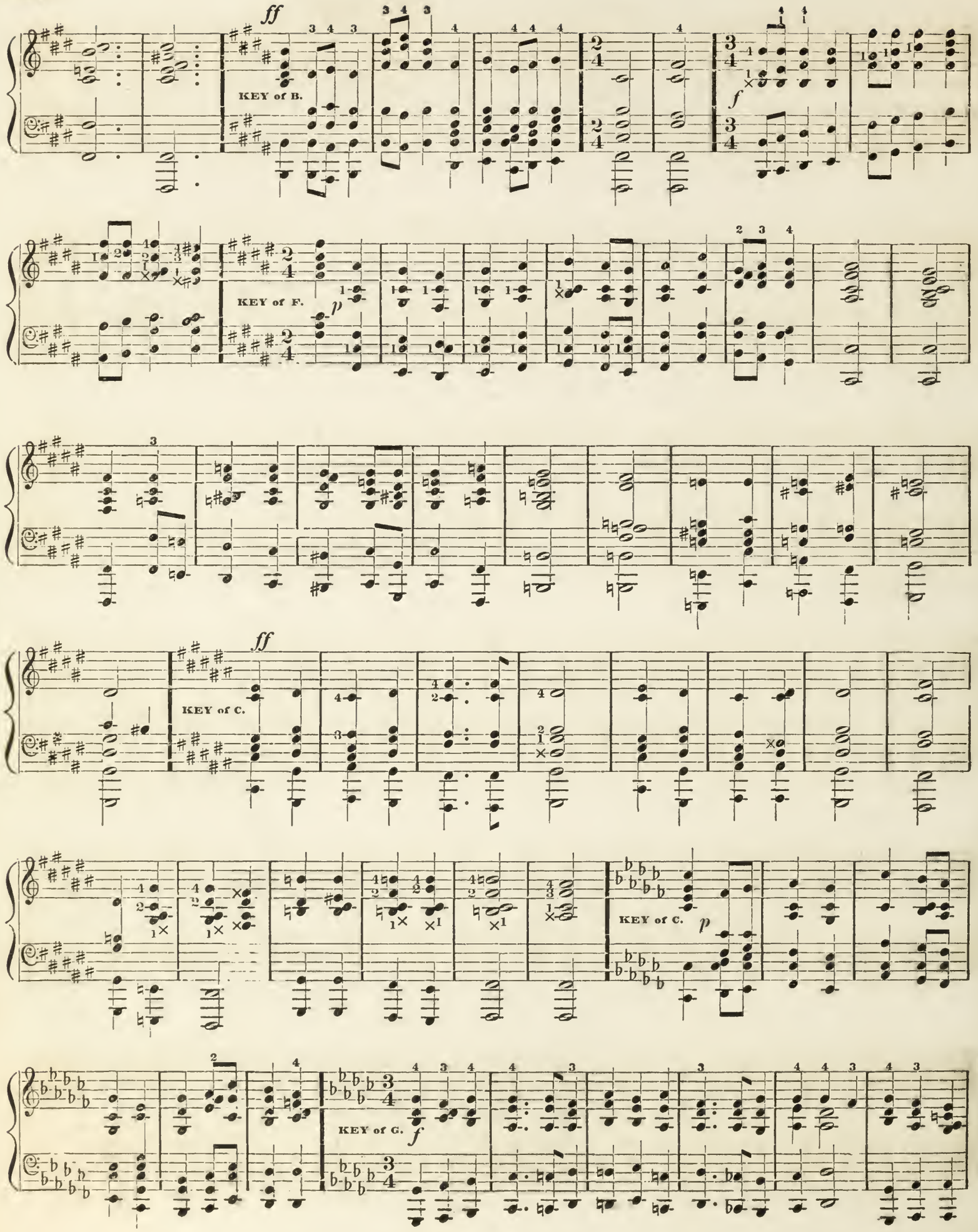
p

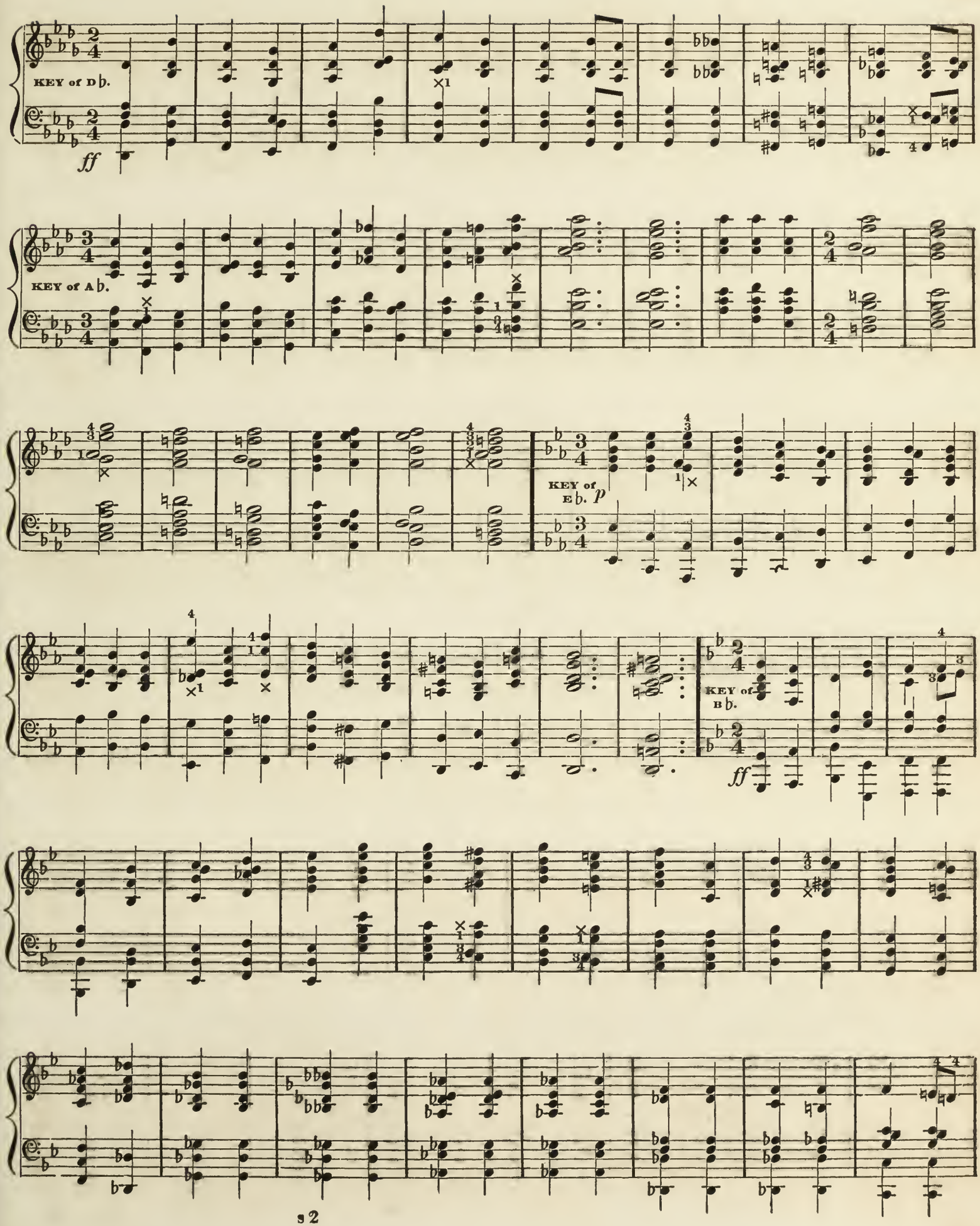
ff

KEY of A.

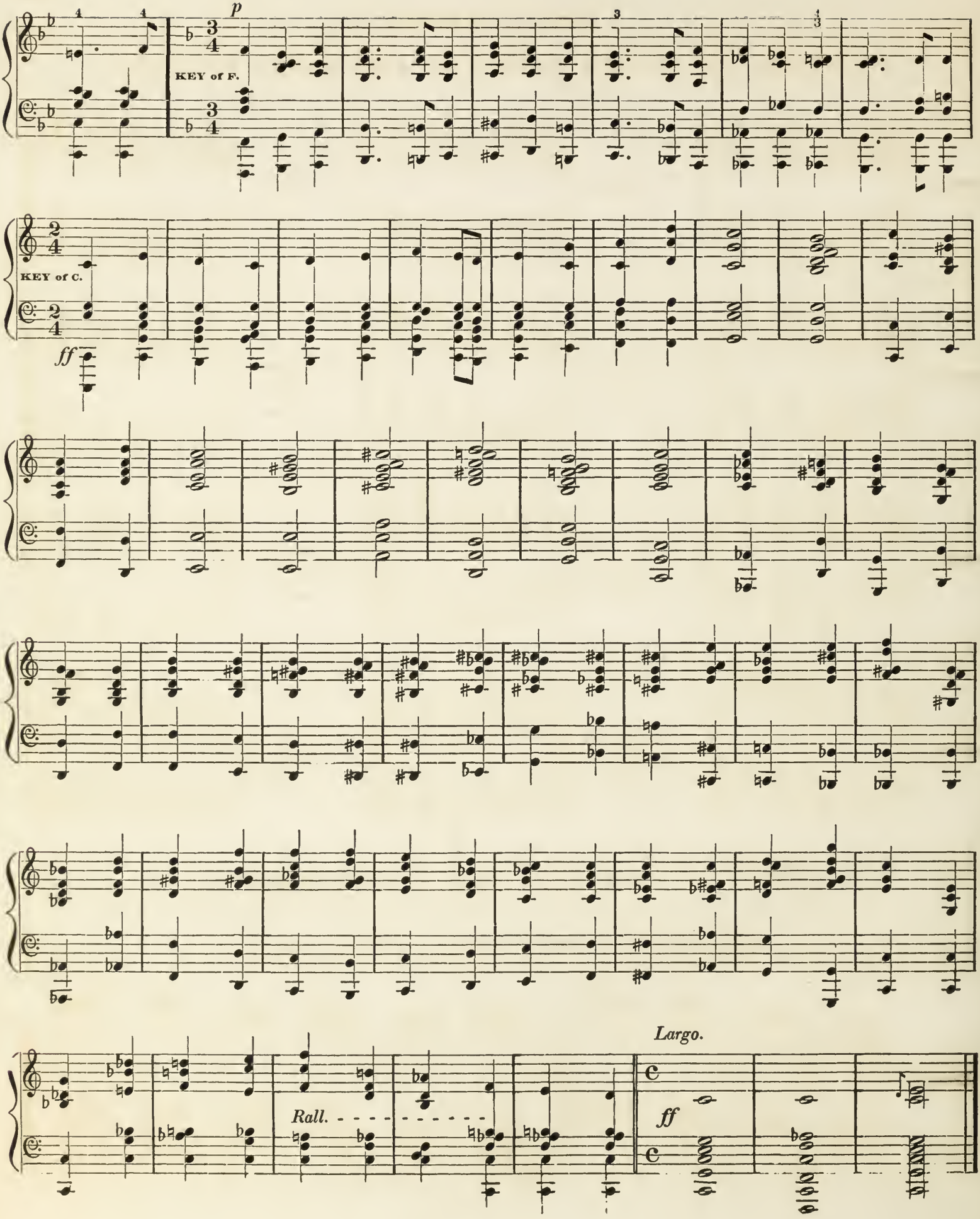
KEY of E.

p


ff
KEY of B.
f
KEY of F.
p
ff
KEY of C.
KEY of C.
p
KEY of G.
f

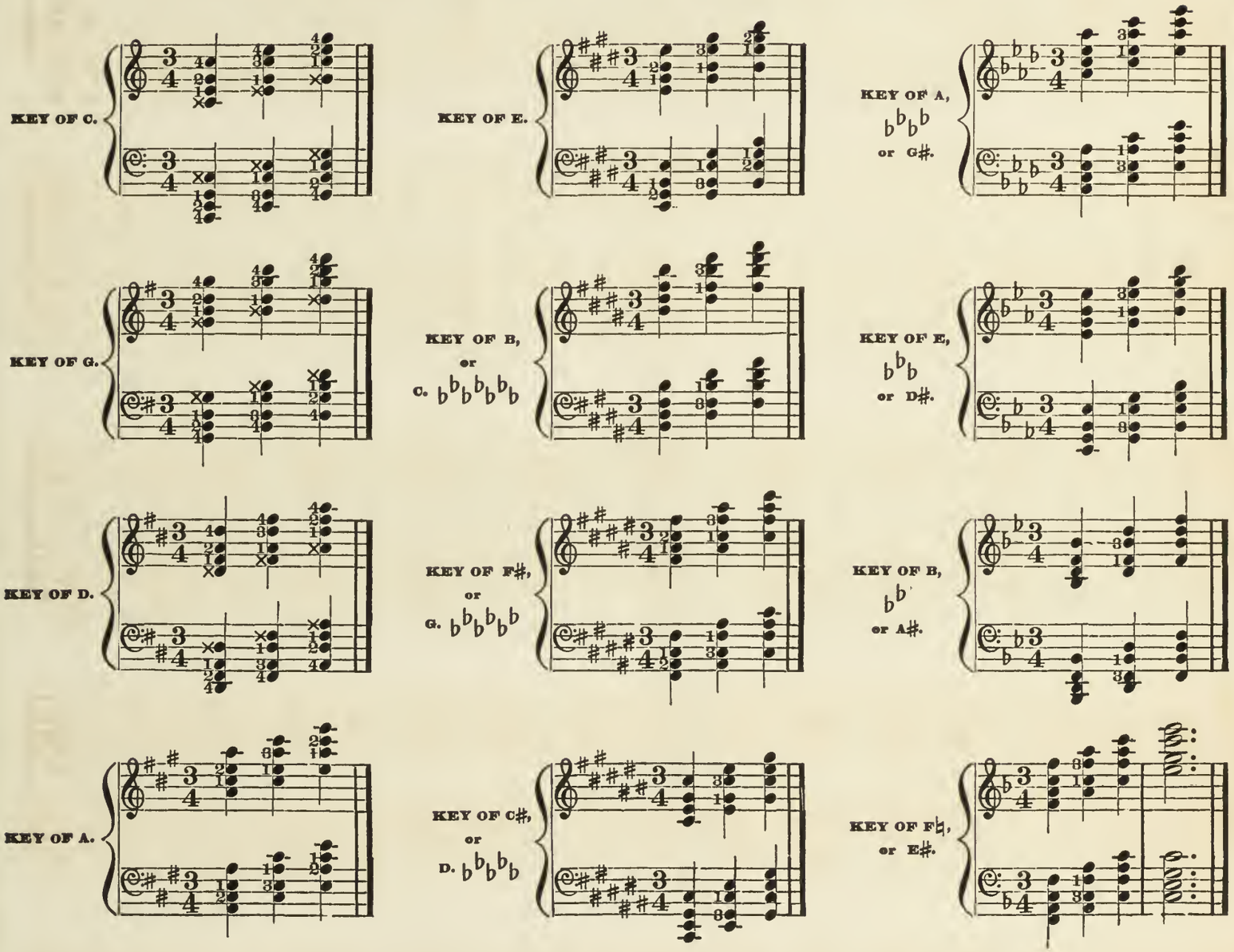


s 2


p
KEY of F.
KEY of C.
ff
Rall.
Largo.
ff

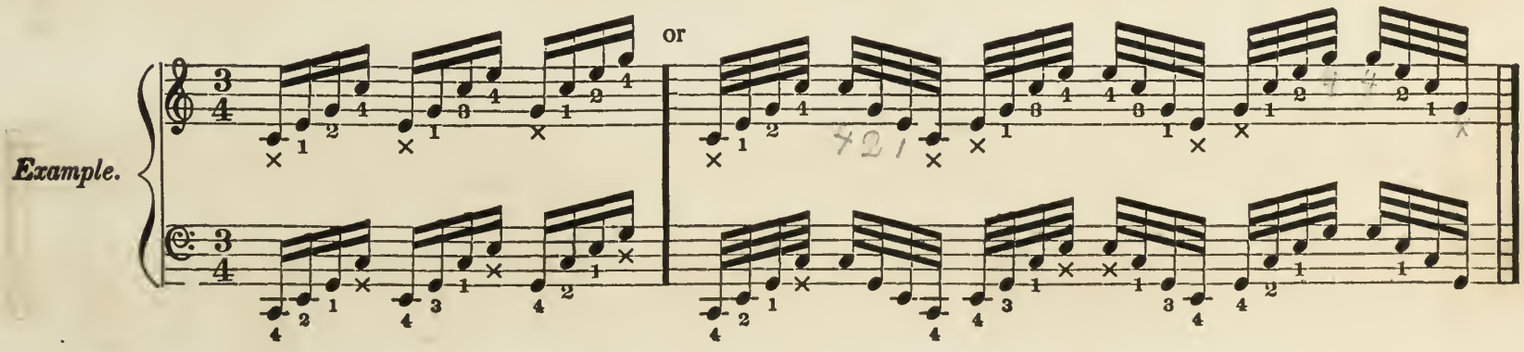
MAJOR MODE.

FINGERING OF COMMON CHORDS IN THE THREE POSITIONS.



Observe the same fingering for the common chords in the Minor Mode.

This exercise may be varied by executing the chords in Arpeggio.



CHORDS EXTENDING TO 9THS & 10THS.

STUDY XXVI.

Moderato.

Avoid the arpeggio movement as much as possible, in order to accustom the hand to the extensions.

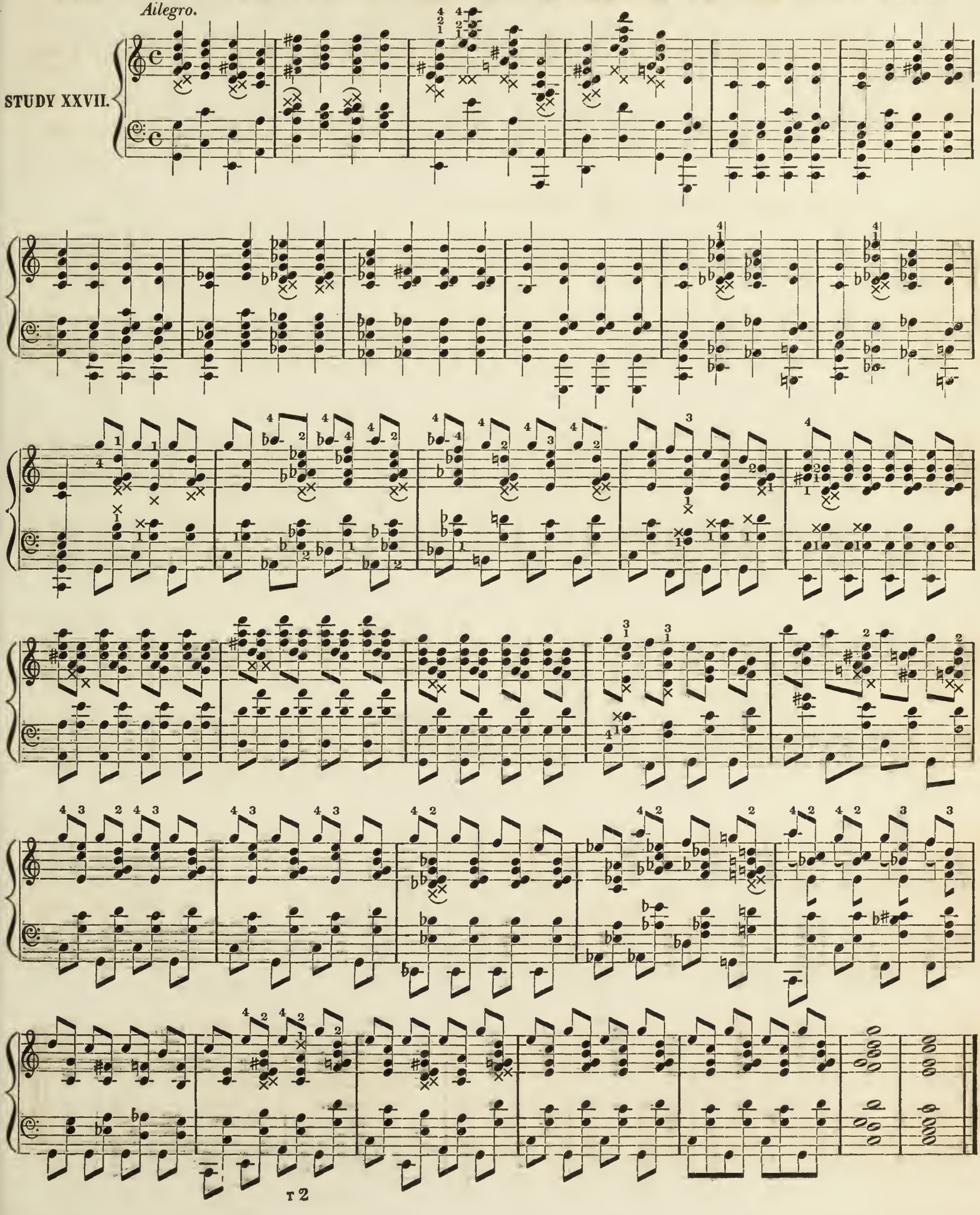
THE THUMB MAY SOMETIMES BE EMPLOYED TO EXECUTE TWO NOTES.

EXAMPLE.

THE THUMB EMPLOYED ON TWO NOTES STRUCK AT THE SAME TIME.

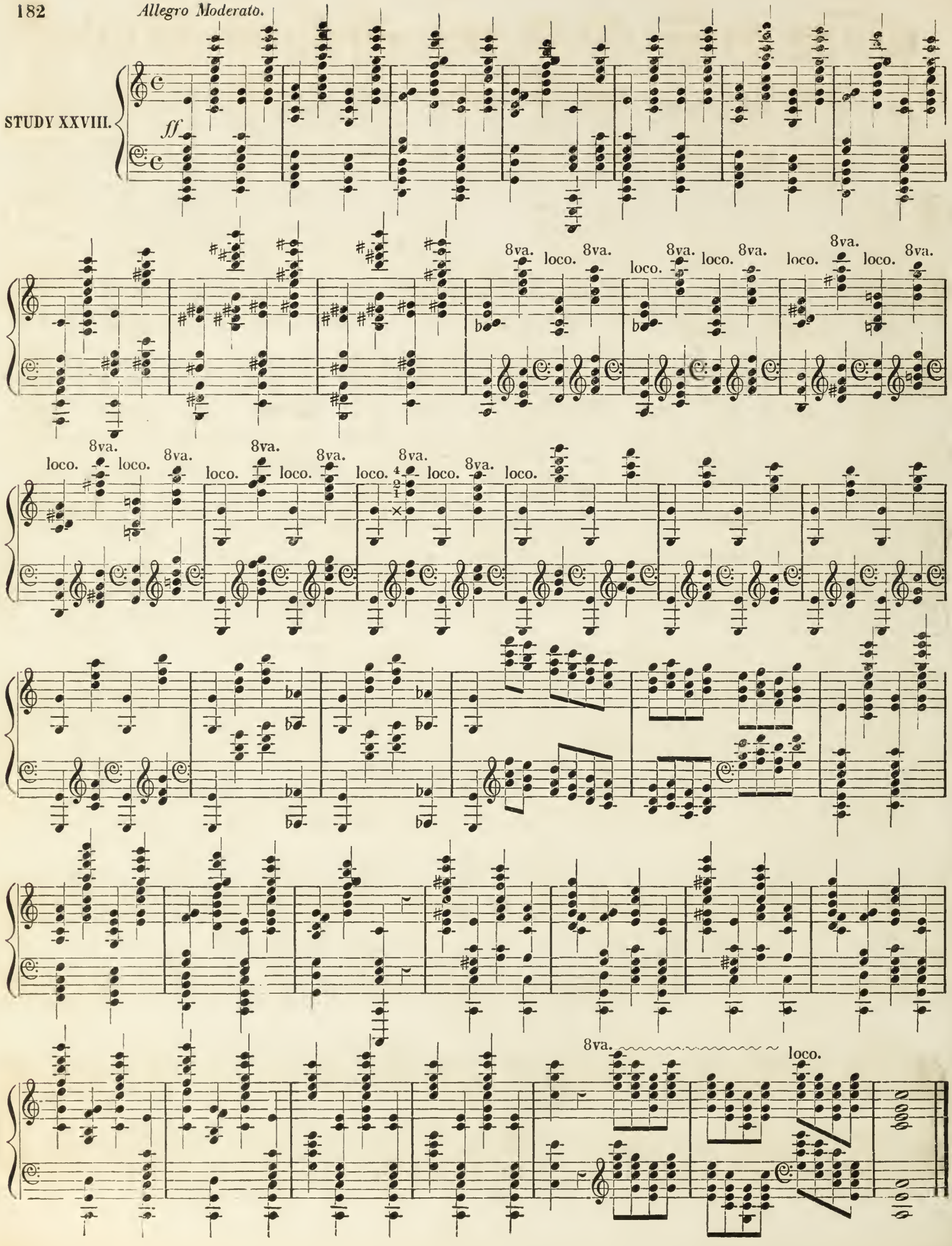
STUDY XXVII.

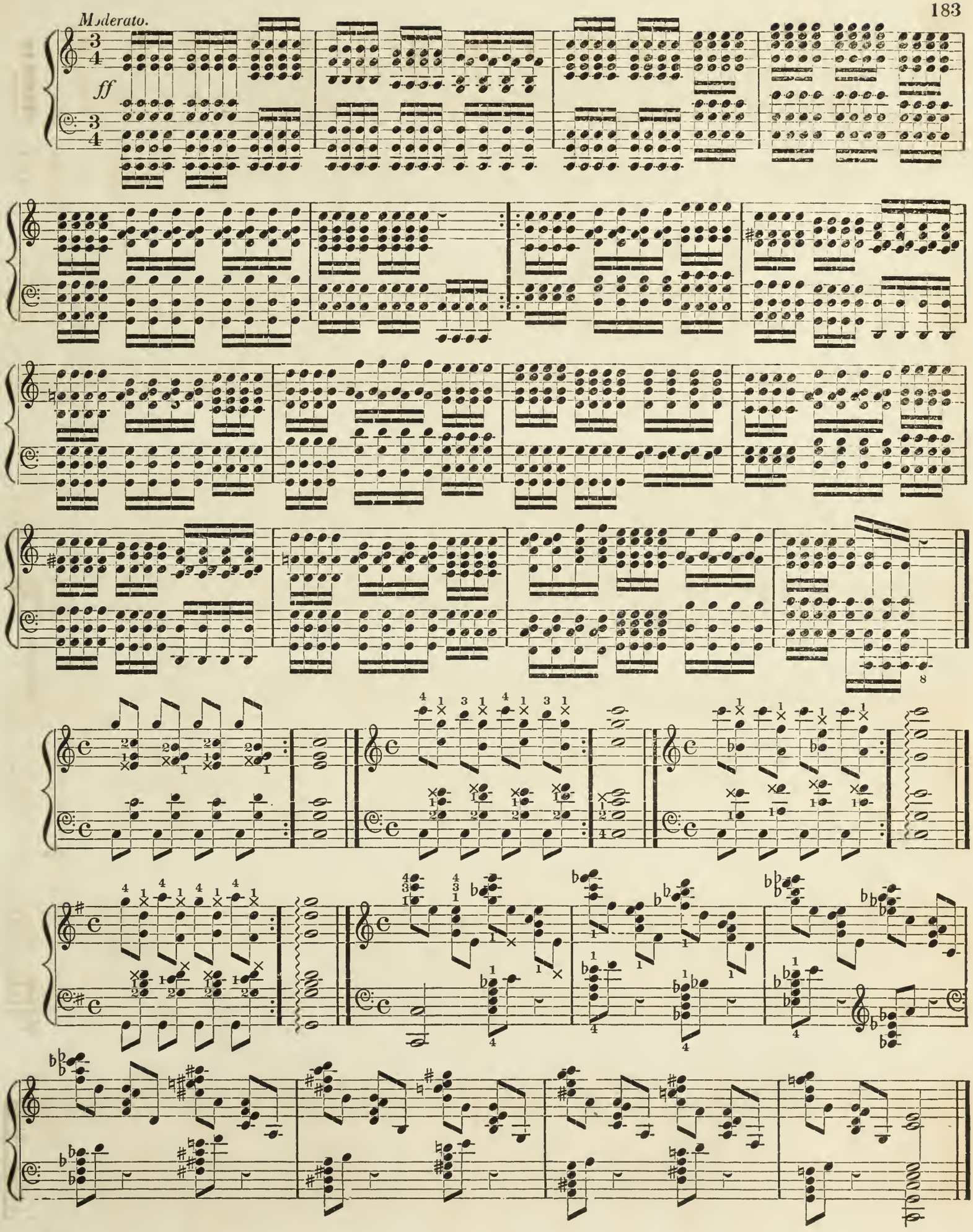
Ailegro.



Allegro Moderato.

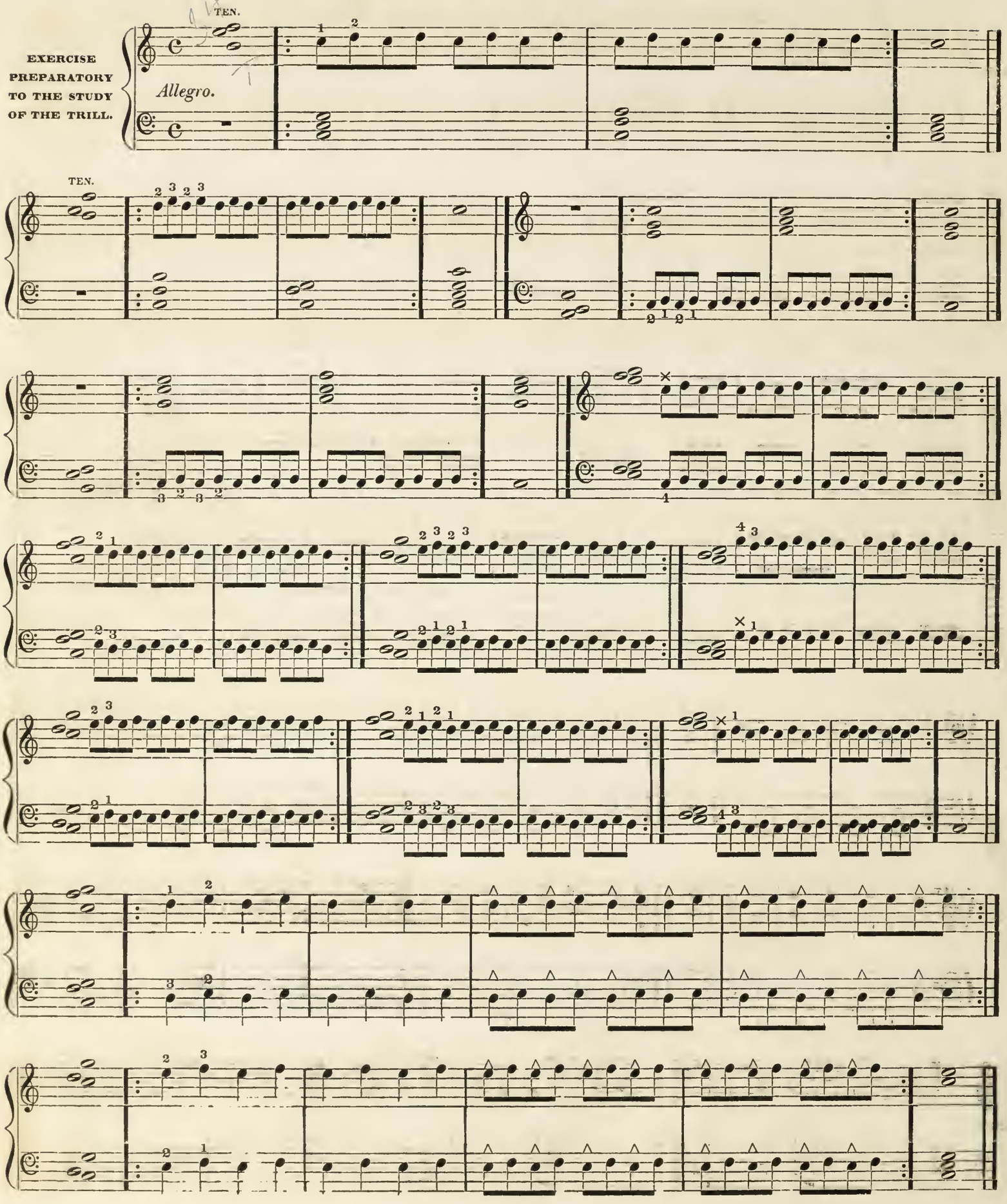
STUDY XXVIII.

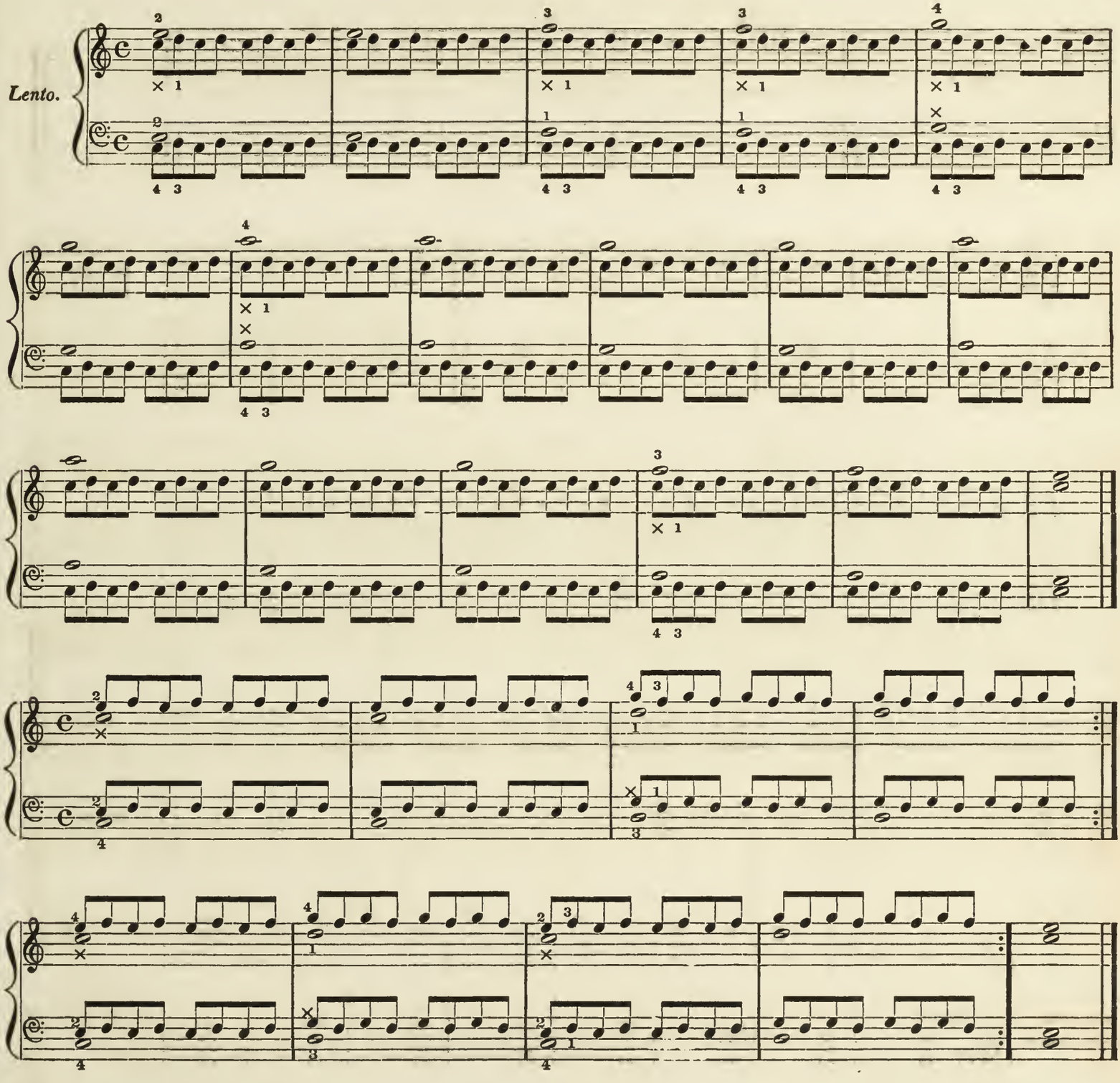



Moderato.
ff

STUDY OF THE TRILL.

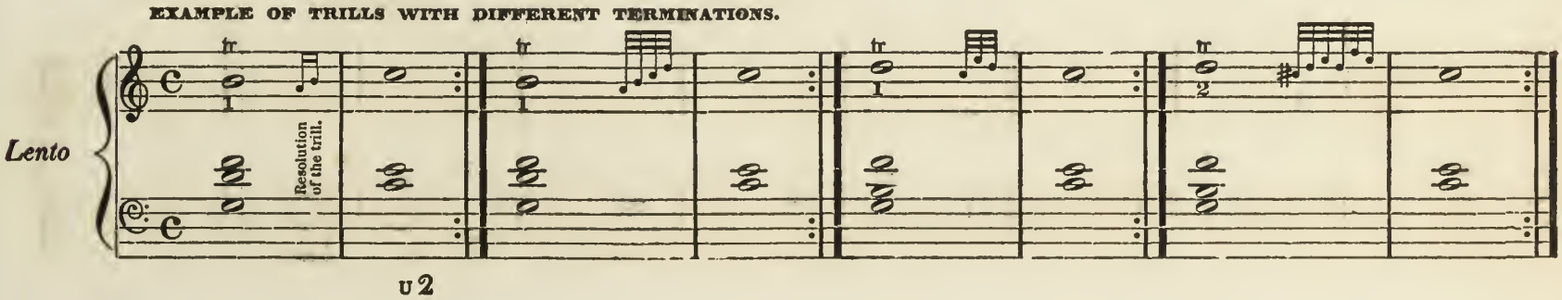
EXERCISE PREPARATORY TO THE STUDY OF THE TRILL.

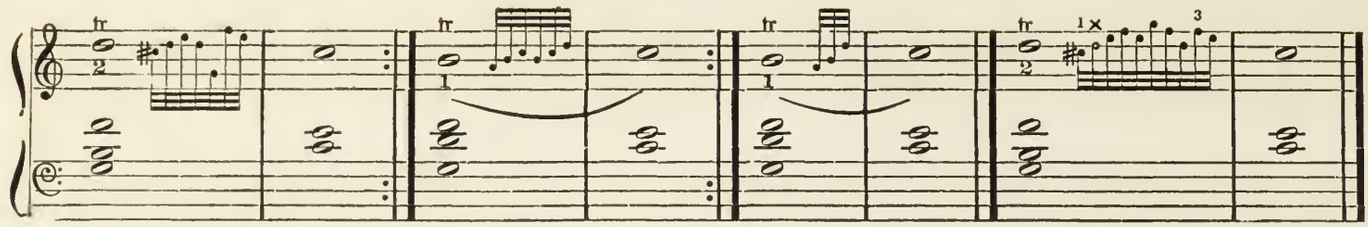


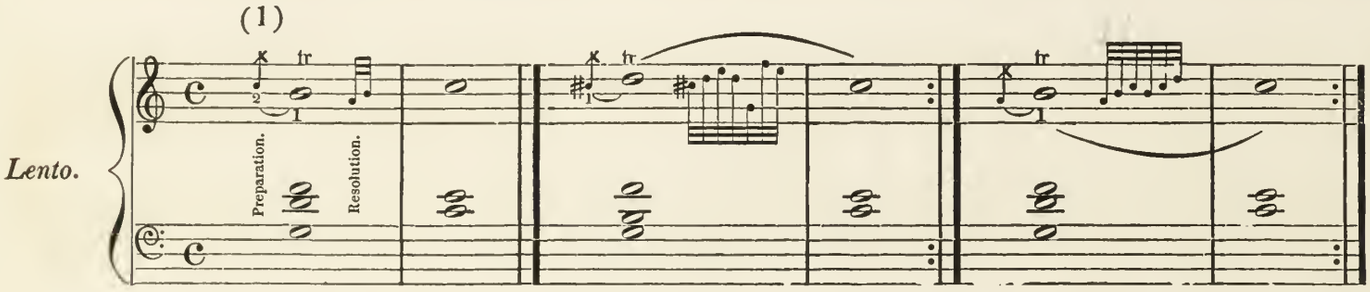


STUDY OF THE TRILL.

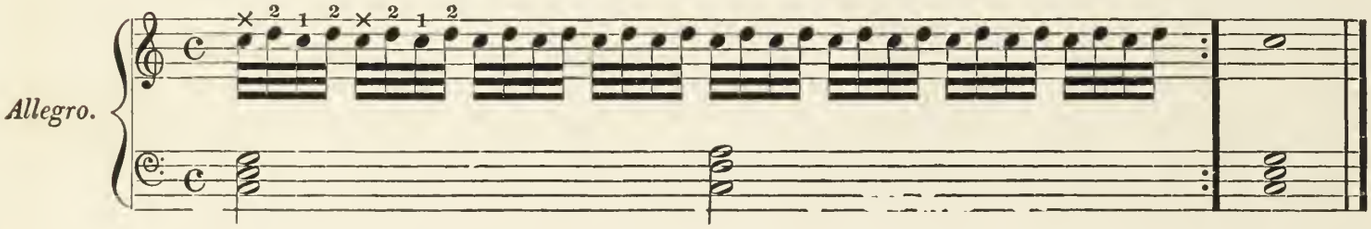
EXAMPLE OF TRILLS WITH DIFFERENT TERMINATIONS.

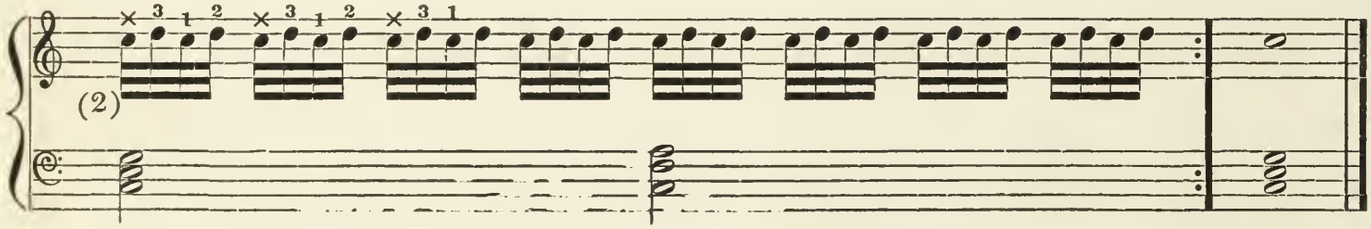






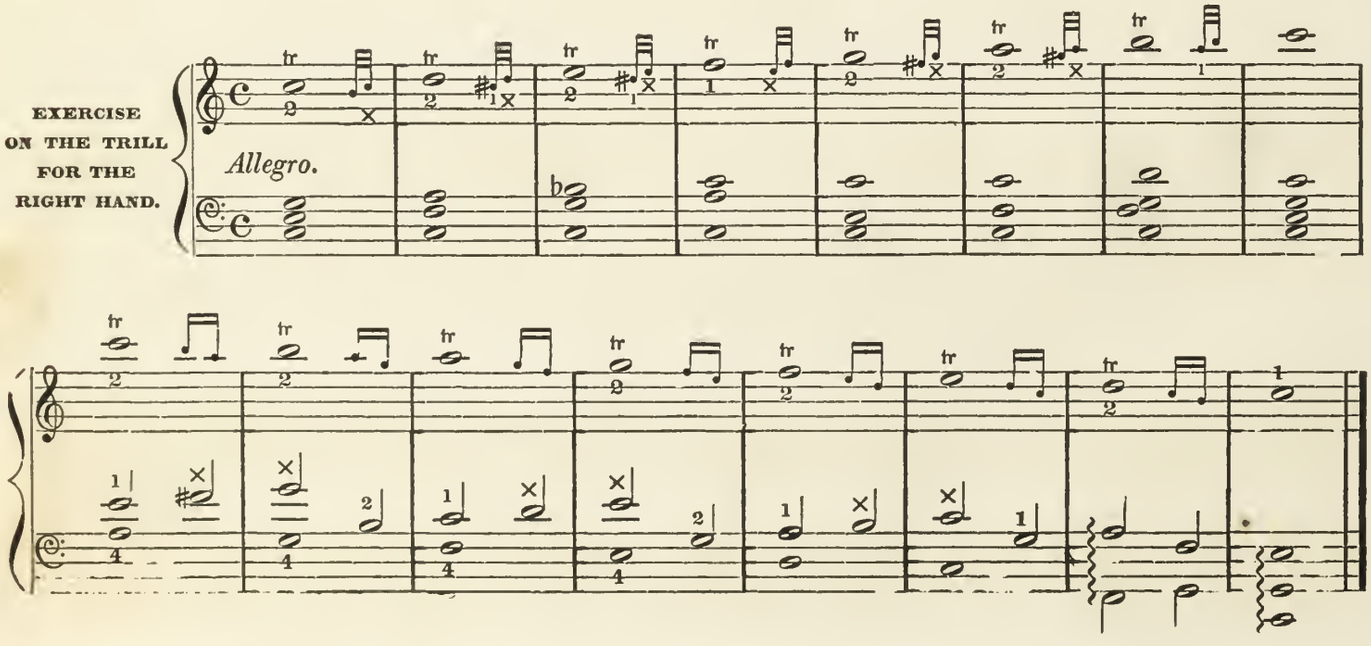
(1)
The trill may be sometimes prepared by a grace note.





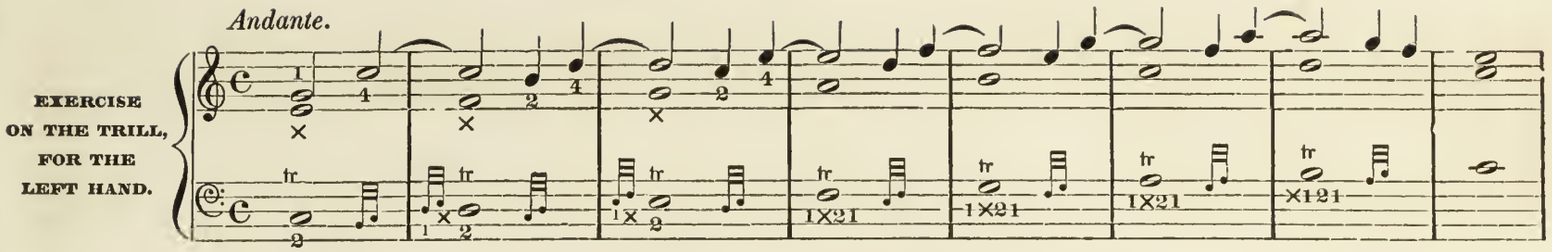
(2)
When a trill is very long, the fatigue may be avoided by changing the fingers.

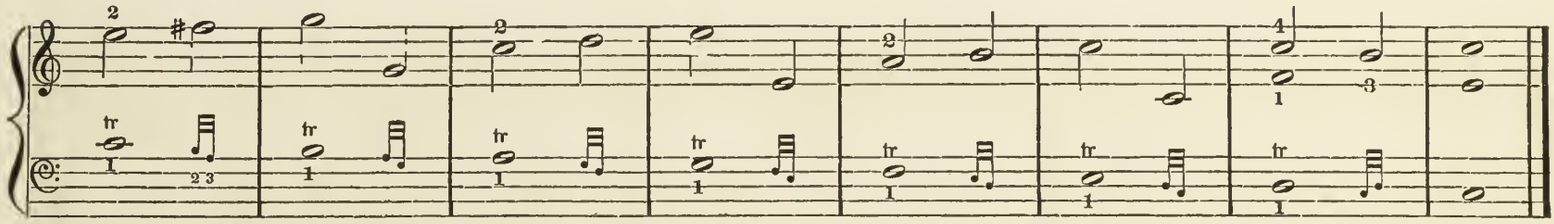
EXERCISE ON THE TRILL FOR THE RIGHT HAND.

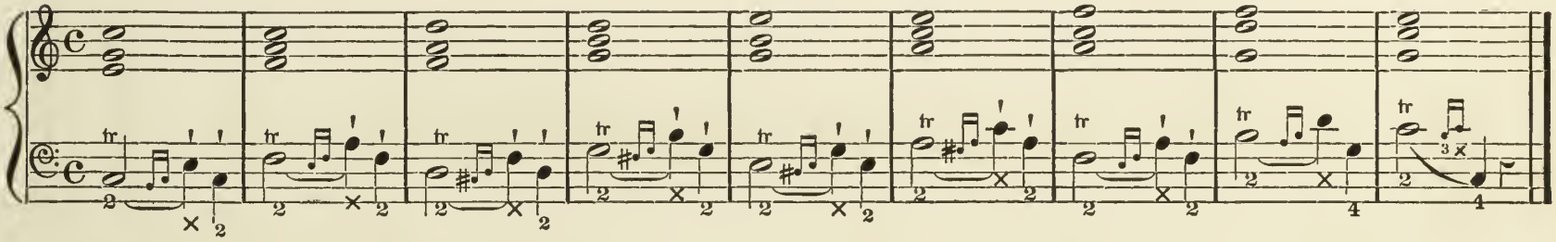


Andante.

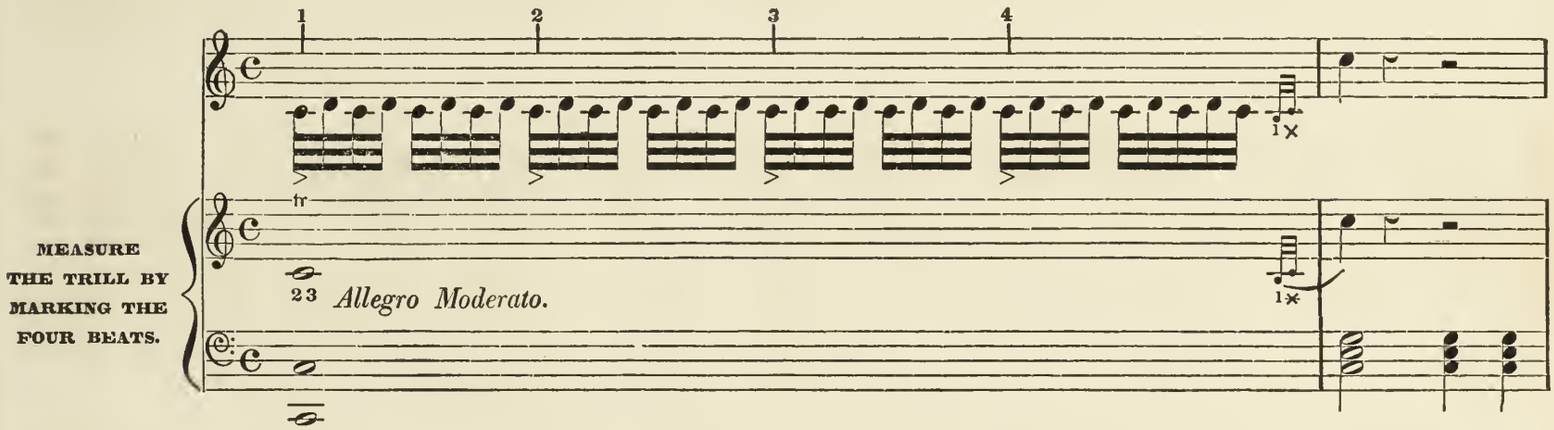
EXERCISE ON THE TRILL, FOR THE LEFT HAND.

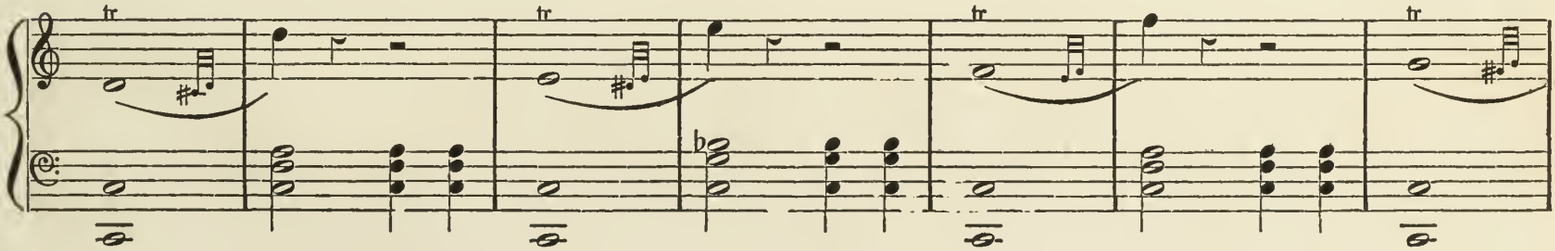


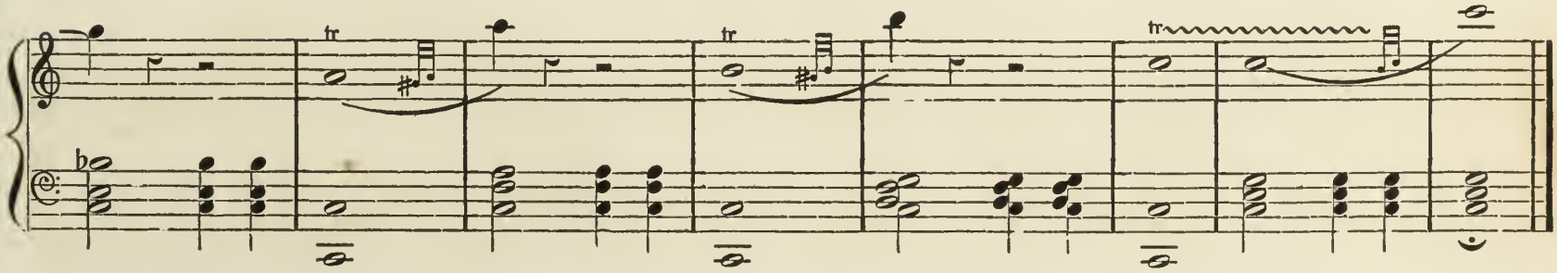


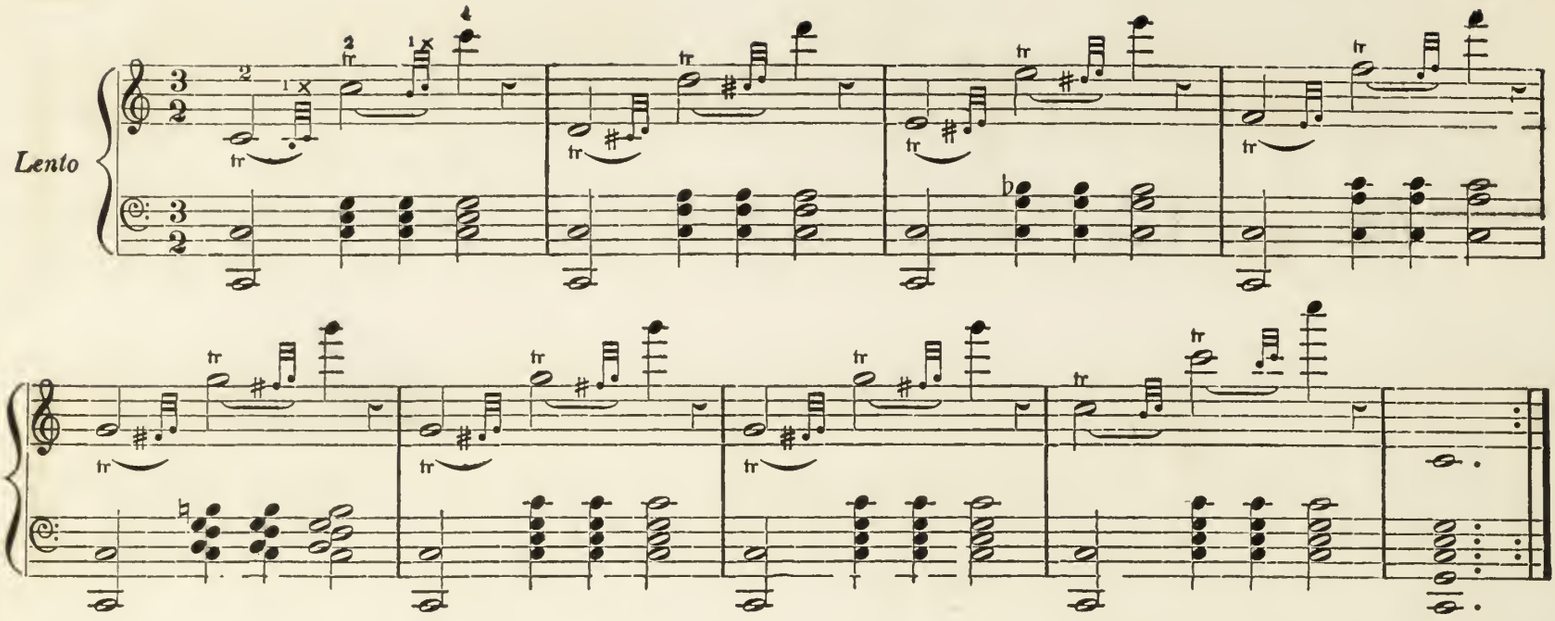


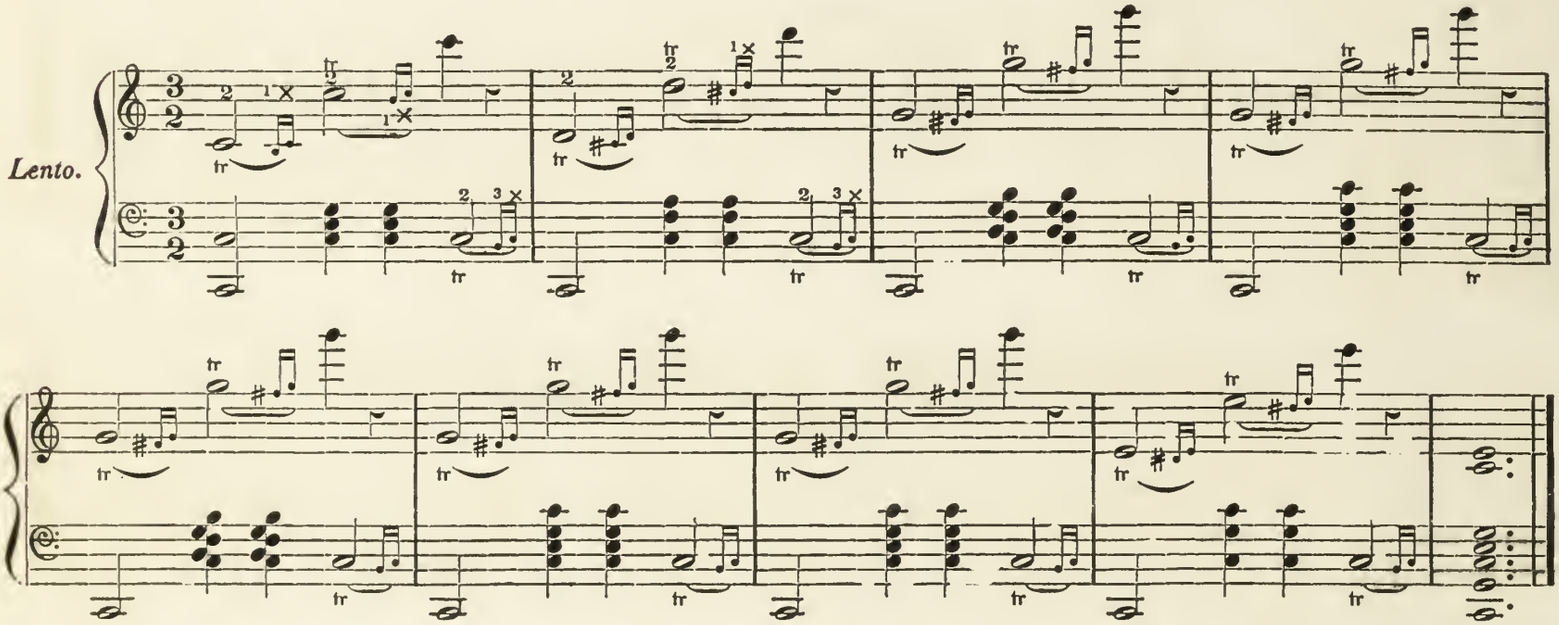
MEASURE THE TRILL BY MARKING THE FOUR BEATS.








Lento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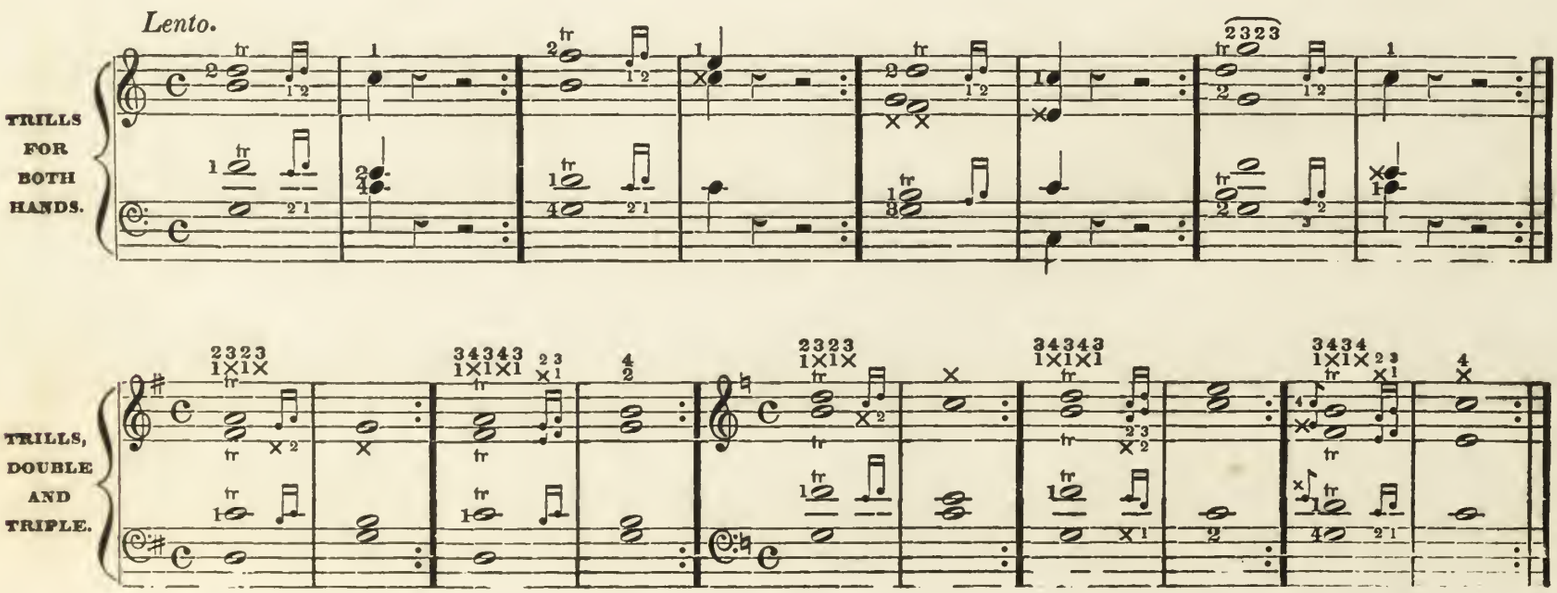

Lento.
TRILLS FOR BOTH HANDS.
TRILLS, DOUBLE AND TRIPLE.

TRILLS IN SIXTHS.

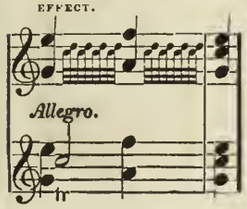
TRILLS IN SIXTHS,
SIMPLIFIED FOR SMALL HANDS.

A TRILL DIVIDED, ACCOMPANYING A MELODY.

(1)
When a trill accompanies a melody, it should be divided into notes of real value.

EXAMPLE.

EFFECT.



Allegro.

(1) A TRILL DIVIDED, ACCOMPANYING A MELODY

TRILL CROSSING THE HANDS.

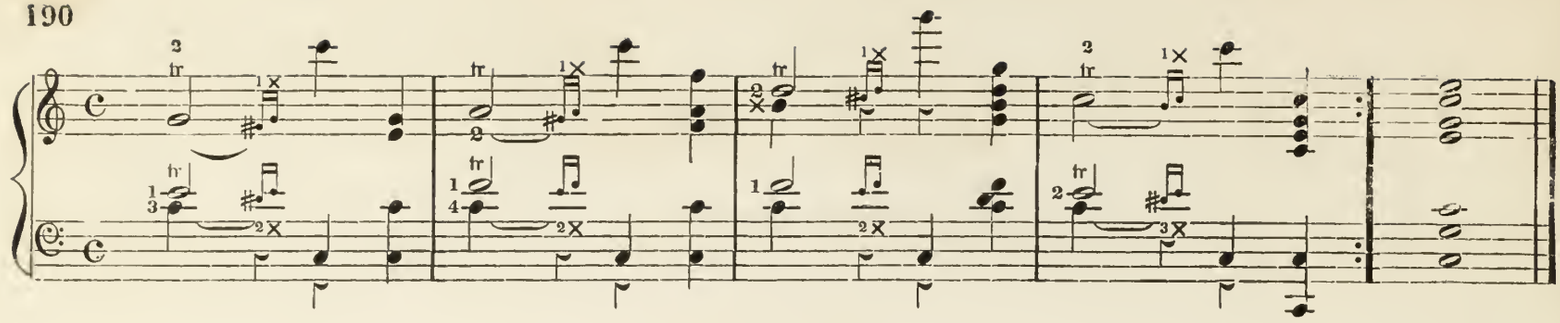
Adagio

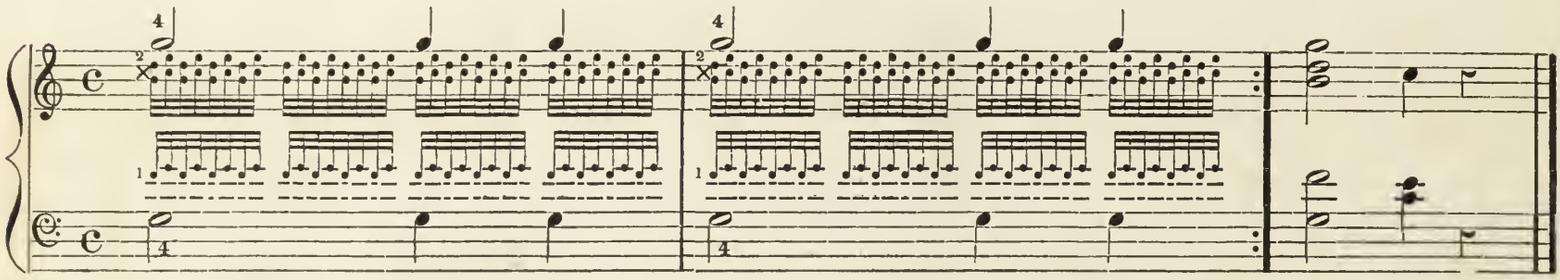
Andante.

Allegro.

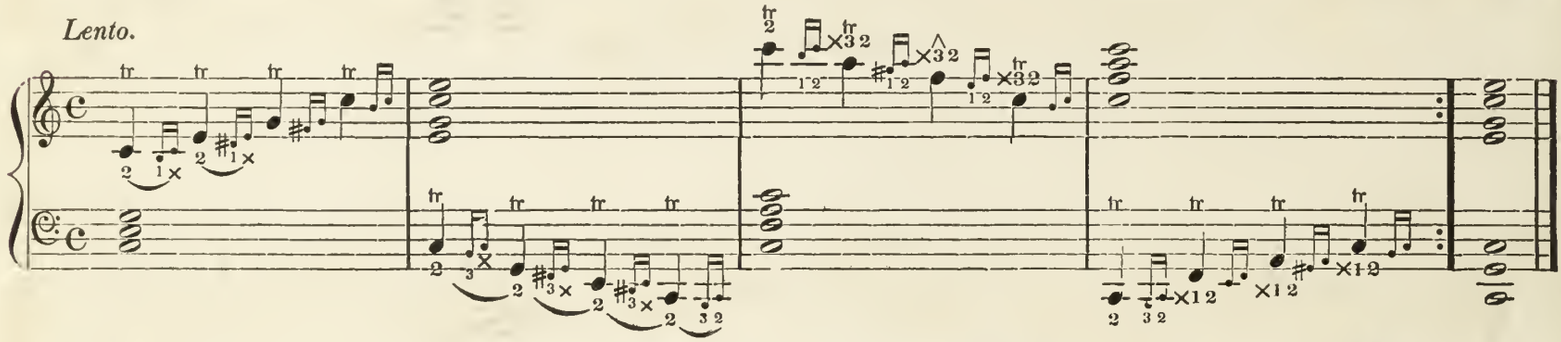
(1)

v2

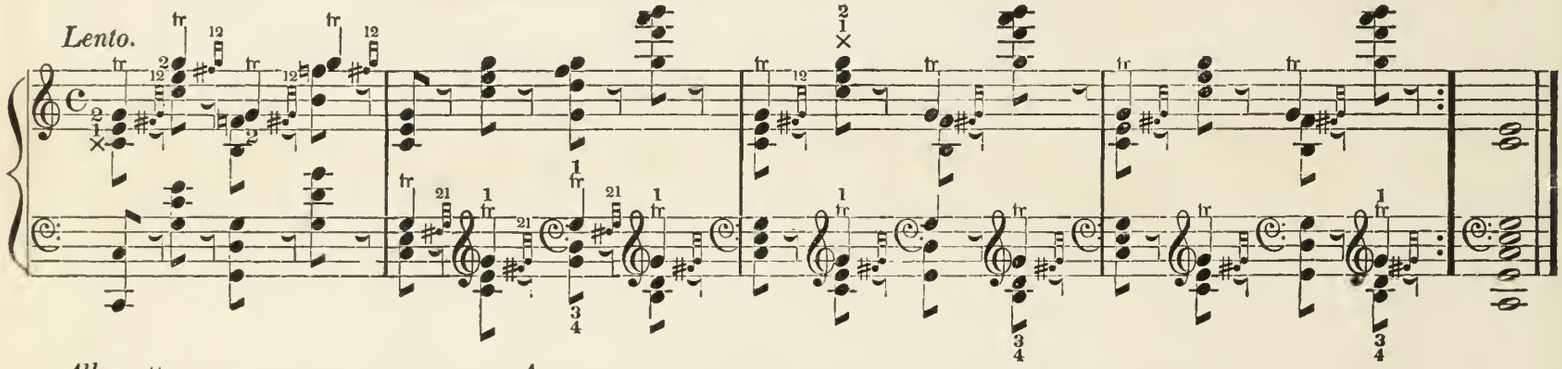




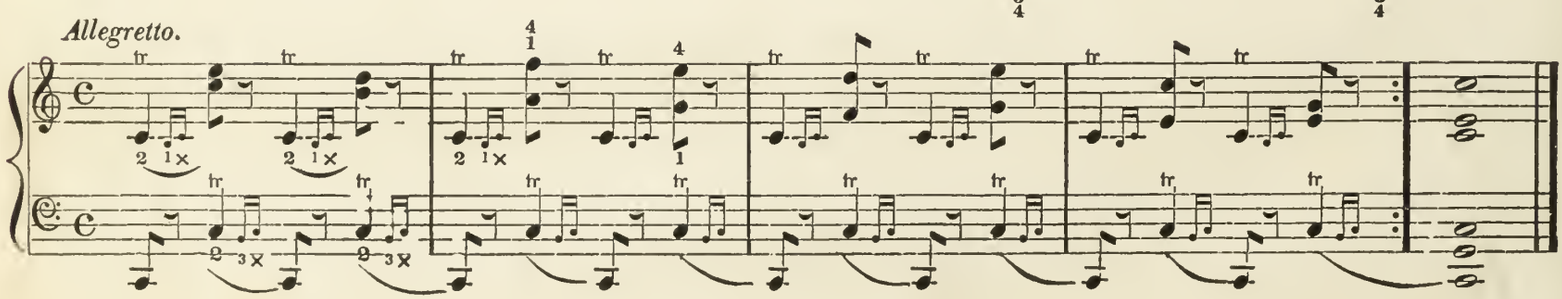
Lento.



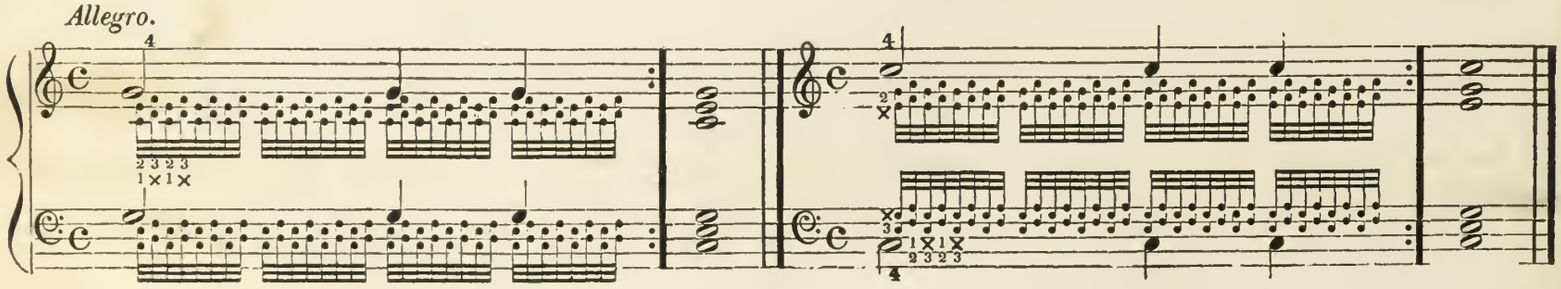
Lento.



Allegretto.

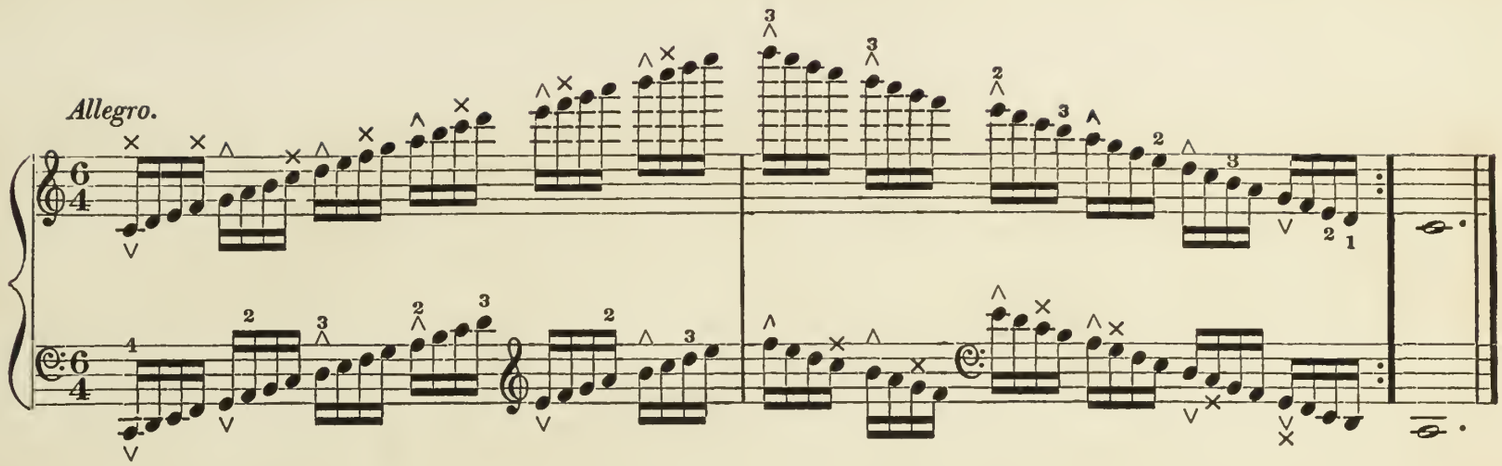


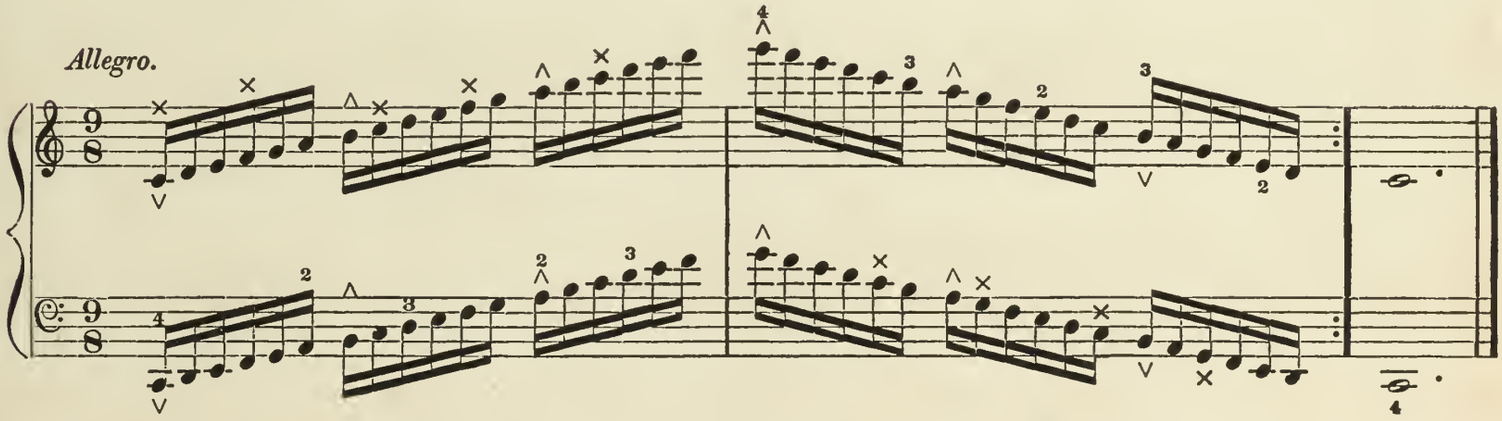
Allegro.

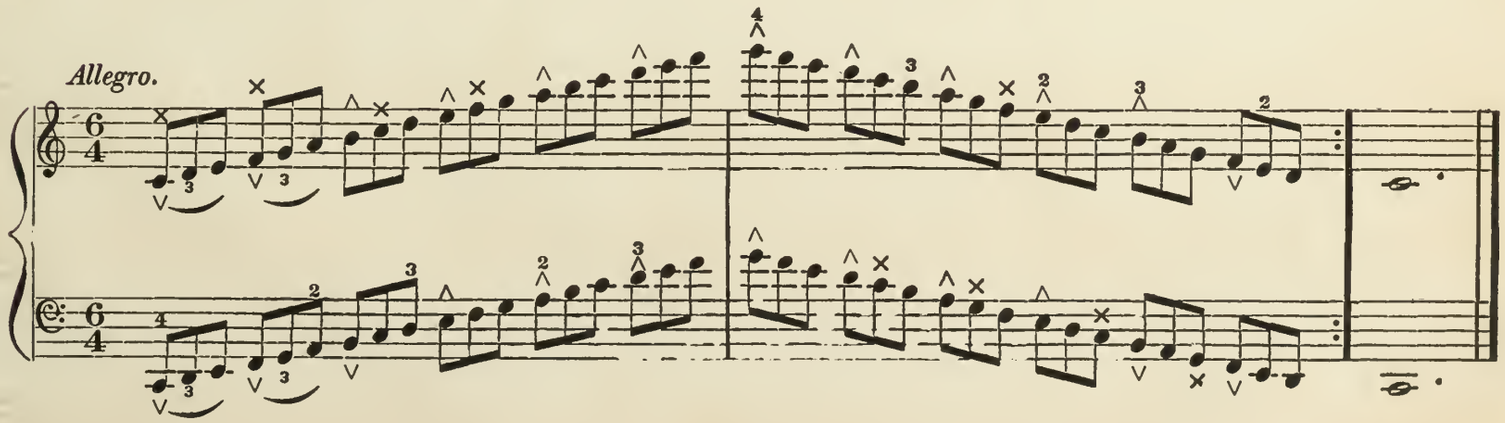


SCALES DIVIDED.

DAILY STUDY.







Practise these exercises in all the keys, major and minor, observing strictly the fingering, and accenting strongly each beat of the measure.

DICTIONARY

OF ITALIAN, FRENCH, GERMAN, ENGLISH, AND OTHER MUSICAL TERMS.

A, (*Italian,*) ay, for.
ACCELERANDO, (*It.*) accelerating the movement.
ACCOMPANIMENT, a part added to a principal one by way of enhancing the effect of the composition.
ADAGIO, (*It.*) a very slow degree of movement.
ADAGISSIMO, (*It.*) extremely slow.
AD LIBITUM, (*Latin,*) at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or, that he is at liberty to introduce whatever embellishments his fancy may suggest.
AFFETTUOSO, (*It.*) affectionate, tender.
AGITATO, CON AGITAZIONE, (*It.*) with agitation, anxiously.
AL, ALL', ALLA, (*It.*) to the; *sometimes*, in the style of.
ALLEGREMENTE, (*It.*) with quickness.
ALLEGRETTO, (*It.*) somewhat cheerful, but not so quick as *allegro*.
ALLEGRETTO SCHERZANDO, (*It.*) moderately playful and vivacious.
ALLEGREZZA, (*It.*) joy; as, *con allegrezza*, joyfully, animatedly.
ALLEGRISSIMO, (*It.*) extremely quick and lively.
ALLEGRO, (*It.*) quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, *allegro agitato*, quick, with anxiety and agitation, &c.
AL SEGNO, AL SEG., or the character 𝄋, signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark 𝄐 over a double bar.
ANDANTE, (*It.*) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, (*It.*) somewhat slower than *andante*.
ANIMATO, CON ANIMA, ANIMOSO, (*It.*) with animation, in a spirited manner.
A PIACERE, A PIACIMENTO, (*It.*) at the pleasure of the performer.
APPOGGIATURA, (*It.*) a note of embellishment, generally written in a small character.
APPOGGIATO, (*It.*) dwelt, leaned upon.
ARIA, (*It.*) an air or song.
ARIOSO, (*It.*) in the style of an air.
ARPEGGIANDO, } (*It.*) passages formed of the notes
ARPEGGIATO, } of chords taken in rapid succes-
ARPEGGIO, } sion, in imitation of the harp, are said to be in *arpeggio*.
ASSAI, (*It.*) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.
A TEMPO, } (*It.*) in the regular time.
A TEM., }
A TEMPO GIUSTO, (*It.*) in strict and exact time.
ATTACCA, ATTACCA SUBITO, (*It.*) implies that the performer must directly commence the following movement.
BALLAD, a short and familiar song.
BARCAROLLE, (*It.*) airs sung by the Venetian gondoliers or boatmen.
BEAT, one of the principal graces in music.
BEN, (*It.*) well; as, BEN MARCATO, (*It.*) well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly accented manner.
BIS, (*Lat.*) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.
BRILLANTE, (*It.* and *Fr.*) an expression indicating a showy and sparkling style of performance.
BRIO, }
BRIOSO, } (*It.*) with brilliancy and spirit.
CON BRIO, }
BRISE, (*Fr.*) sprinkled, broken into arpeggios.
CADENCE, a close in melody or harmony; an ornamental and extemporaneous passage introduced at the close of a song or piece of music.
CADENCE, (*Fr.*) a shake; also, a cadence in harmony; as, *cadence parfaite*, a perfect cadence; *cadence rompue*, an interrupted cadence.
CADENZA, (*It.*) a cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
CALANDO, (*It.*) gradually diminishing in tone and quickness.
CALORE, (*It.*) with much warmth and animation.
CANONE, (*It.*) a canon or catch for several voices or instruments.
CANON, a species of uninterrupted imitation.
CANTABILE, (*It.*) in a graceful and singing style.
CANTANTE, (*It.*) a part to be executed by the voice.
CAPELLA, ALLA, (*It.*) in the church style.
CAPO, (*It.*) the head, or beginning.
CAPRICCIO, (*It.*) a fanciful and irregular species of composition.
CATCH, a vocal piece in several parts, of a humorous character.
CAVATINA, (*It.*) an air of one movement or part only, occasionally preceded by a recitative.
CHANT, (*Fr.*) a song or melody; the vocal part.
CHE, (*It.*) than; as, *poco piu che andante*, rather slower than *andante*.
CHROMATIC, proceeding by semitones, or formed by means of semitones.
CODA, (*It.*) a few bars added at the close of a composition, beyond its natural termination.
COLLA PARTE, (*It.*) implies that the accompanist must follow the principal part in regard to time.
CON, (*It.*) with; as, *con espressione*, with expression; *con brio*, with brilliancy and spirit.
CONCENTO, (*It.*) concord, agreement. A selection of pieces is sometimes so called.
CONCERTO, (*It.*) a composition intended to display the powers of some particular instrument, with orchestral accompaniments.
CON DOLCEZZA, (*It.*) with sweetness.
CON DOLORE, (*It.*) mournfully, with pathos.
CON GRAVITA, (*It.*) with gravity.
CON GRAZIA, (*It.*) with grace.
CON GUSTO, GUSTOSO, (*It.*) with taste.
CON IMPETO, (*It.*) with impetuosity.
CON MOTO, (*It.*) in an agitated style, with spirit.
CON SPIRITO, (*It.*) with quickness and spirit.
CRESCENDO, or CRES., (*It.*) with a gradually increasing quantity of tone.
DA, (*It.*) by.
DA CAPO, or D. C., (*It.*) from the beginning; an expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.
DAL, (*It.*) by; as, *dal segno*, from the sign; a mark of repetition.
DECRESCENDO, (*It.*) gradually decreasing in quantity of tone.
DELICATEZZA, (*It.*) delicacy; as, *con delicatezza*, with delicacy of expression.
DELICATO, (*It.*) delicately.
DIATONIC, (*Greek,*) naturally; that is, according to the degrees of the major or minor scale, or by tones and semitones only.
DILUENDO, (*It.*) a gradual dying away of the tone till it arrives at extinction.
DIMINUENDO, or DIM., (*It.*) implies that the quantity of tone must be gradually diminished.
DI MOLTO, (*It.*) an expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.
DIVERTIMENTO, (*It.*) a short, light composition, written in a familiar and pleasing style.
DOLCE, or DOL., (*It.*) implies a soft and sweet style.
DOLCEZZA, or CON DOLCEZZA, (*It.*) with sweetness and softness.
DOLCEMENTE, (*It.*) in a sweet and graceful style.
DOLOROSO, (*It.*) indicates a soft and pathetic style.
E, ED, the Italian conjunction *and*; as, *flauto e violino*, flute and violin; *nobilimente ed animato*, with grandeur and spirit.
ELEGAMENTE, } (*It.*) with elegance.
ELEGANTE, }
ELEGANZA, (*It.*) with elegance, gracefully.
ENERGICO, CON ENERGIA, ENERGICAMENTE, (*It.*) with energy.
ESPRESSIVO, or CON ESPRESSIONE, (*It.*) with expression.
ESTRAVAGANZA, (*It.*) extravagant and wild, as to composition and performance.
FACILITA, (*It.*) a facilitation, an easier adaptation.
FANTAISIE, (*Fr.*) } a species of composition in
FANTASIA, (*It.*) } which the author gives free scope to his ideas, without regard to those systematic forms which regulate other compositions.
FINALE, the last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata, in the German style.
FINE, (*It.*) the end.
FORTE, or FOR., or simply *f*, (*It.*) loud.
FORTISSIMO, or *ff*, (*It.*) very loud.
FORZANDO, or FORZ., or *fz*, implies that the note is to be marked with particular emphasis or force.
FUOCO, CON, (*It.*) with intense animation.
FURIOSO, or CON FURIA, (*It.*) with fire.
GAIEMENT, (*Fr.*) in a cheerful and lively style.
GALLOPADE, (*Fr.*) a galop; a quick German dance tune.
GALOP, (*Ger.*) } a quick species of dance, gen-
GALOPPE, (*Fr.*) } erally in 2–4 time.
GIUSTO, (*It.*) in just and exact time.
GRACES, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *oppoggiaturo*, the *turn*, and the *shake*.
GRANDIOSO, (*It.*) in a grand and elevated style.
GRAN GUSTO, (*It.*) in an elevated, grand style.
GRAVAMENTE, (*It.*) dignified and solemn.
GRAVE, (*It.*) the slowest degree of movement; also, a deep, low pitch in the scale of sounds.
GRAVITA, (*It.*) gravity; as, *con grovita*, with gravity.
GRUPPETTO, (*It.*) a group of notes; a turn.
GRUPPO, (*It.*) a turn, or grace.
GUSTO, GUSTOSO, or CON GUSTO, (*It.*) with taste, elegantly.
IL, (*It.*) the.
IMITAZIONE, (*It.*) an imitation.
IMPETUOSO, (*It.*) with impetuosity, impetuously.
IMPROMPTU, (*Fr.*) an extemporaneous production.
IMPROVISARE, (*It.*) to compose or sing extemporaneously.
IN, (*It.*) in; as, *in tempo*, in time.
INNOCENTE, INNOCENTEMENTE, (*It.*) in an artless and simple style.
INTERLUDE, an intermediate strain or movement.
INTRADA, } (*It.*) a short introductory move-
INTRODUZIONE, } ment.
ISTESSO, (*It.*) the same; as, *istesso tempo*, the same time.
LARGHETTO, (*It.*) indicates a time slow and measured in its movement, but less so than *Larga*.
LARGHISSIMO, (*It.*) extremely slow.
LARGO, (*It.*) a very slow and solemn degree of movement.
LEGATO, (*It.*) in a smooth and connected manner.
LEGATISSIMO, (*It.*) exceedingly smooth and connected.
LEGEREMENT, (*Fr.*) with lightness and gayety.
LEGGIARDO, (*It.*) light, gentle.
LEGGIERAMENTE, (*It.*) lightly, gently.
LEGGIERO, or CON LEGGIEREZZA, (*It.*) with lightness and facility of execution.
LEGGIERISSIMO, (*It.*) with the utmost lightness and facility.
LENTANDO, (*It.*) with increasing slowness.
LENTEMENTE, } (*It.*) in slow time.
LENTO, }
LIAISON, (*Fr.*) smoothness of connection; also, a bind or tie.
LOCO, (*Lat.*) This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after 8*va alta*, or 8*va bassa*.
MA, (*It.*) but; as, *allegro ma non troppo*, quick, but not too much so.
MAESTOSO, (*It.*) with majestic and dignified expression.
MAIN, (*Fr.*) the hand; as, *moin droite, main gouche*, or *M. D., M. G.*, the right or left hand in piano music.
MARCATO, (*It.*) in a marked and emphatic style.
MARCIA, (*It.*) a march.
MARZIALE, (*It.*) in a martial style.
MELANGE, (*Fr.*) a composition founded on several favorite airs; a medley.
MEME, (*Fr.*) the same; as, *meme movement*, in the same time.
MESTO, (*It.*) mournfully, sadly, pathetically.
MESTOSO, (*It.*) sadly, pensively.
METRONOME, (*Fr.*) an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be shortened or lengthened at pleasure.
MEZZO, (*It.*) in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.
MEZZO CARATTERE, (*It.*) implies a moderate degree of expression and execution.
MODERATO, (*It.*) with a moderate degree of quickness.
MOLTO, (*It.*) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.
MORCEAU, (*Fr.*) a piece or musical composition of any kind.
MORDENTE, (*It.*) a beat or transient shake.
MORENDO, (*It.*) gradually subsiding in regard to tone and time; dying away.
MOSSO, (*It.*) movement; as, *piu mosso*, with more movement, quicker.
MOTO, or CON MOTO, (*It.*) with agitation.
MOVIMENTO, (*It.*) time, movement.
NOBILE, }
NOBILIMENTE, } (*It.*) with nobleness, grandeur.
NOTTURNO, (*It.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.
O, (*It.*) or; as, *flauto o violino*, flute or violin.
OBLIGATO, or OBLIGATI, (*It.*) a part or parts of a composition, indispensable to its just performance, and which, therefore, cannot properly be omitted.
OTTAVA, or 8va, (*It.*) an octave. This word is generally joined with *alta* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASSIONATE, (*It.*) in an impassioned manner.
PATETICO, (*It.*) pathetically.
PATHETIQUE, (*Fr.*) pathetic.
PASTORALE, (*It.*) a soft and rural movement.
PEDALE, (*It.*) a pedal or stationary bass. In piano music, this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO, PERDENDOSI, or PERDEN., (*It.*) implies a gradual diminution, both in the quantity of tone and speed of movement.
PEU, (*Fr.*) a little.
PHRASE, a short musical sentence containing an incomplete idea.
PIACERE, (*It.*) will, pleasure; as, *a piacere*, at the performer's pleasure in regard to time.
PIANISSIMO, or *pp*, (*It.*) extremely soft.
PIANO, or *p*, (*It.*) soft.
PIU, (*It.*) an adverb of augmentation; as, *piu presto*, quicker; *piu piano*, softer.
PLANTIVO, (*It.*) expressively, plaintively.
PLUS, (*Fr.*) more; as, *plus anime*, with greater animation.
POCO, (*It.*) a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.
POCO A POCO, (*It.*) by degrees, gradually; as, *poco o poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.
POI, (*It.*) then; as, *piano poi forte*, soft, then loud.
POLACCA, (*It.*) } a slow, Polish dance, in 3–4
POLONAISE, (*Fr.*) } time, of a peculiar rhythmical
POLONOISE, (*Fr.*) } construction, as the melodial members usually terminate on the third crotchet of the bar.
POMPOSO, (*It.*) in a grand and pompous manner.
PORTAMENTO, (*It.*) the manner of sustaining and conducting the voice; a gliding from one note to another.
POSSIBILE, (*It.*) possible; as, *piu forte possibile*, as loud as possible.
POTPOURRI, (*Fr.*) a fantasia on favorite airs.
PRECIPITATO, (*It.*) in a hurried manner.
PRECISIONE, (*It.*) with precision, exactitude.
PRELUDIO, (*It.*) a prelude or introduction.
PREMIERE, (*Fr.*) first; as, *premiere fois*, first time.
PRESTISSIMO, (*It.*) the most rapid degree of movement.
PRESTO, (*It.*) very quick.
PRIMO, (*It.*) first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.
QUADRILLE, (*Fr.*) a French dance.
QUASI, (*It.*) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.
QUIETO, (*It.*) with calmness or repose; quietly.
RADDOLCENDO, } (*It.*) with augmented softness.
RADDOLCENTE, }
RALLENTANDO, (*It.*) implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of tone.
RAPIDO, (*It.*) rapidly.
REFRAIN, (*Fr.*) a burden, or tag-end to a song.
RINFORZANDO, RINFORZATO, or *rinf.*, or *rf.*, (*It.*) with additional tone and emphasis.
ROMANCE, (*Fr.*) } a short, lyric tale, set to music;
ROMANZA, (*It.*) } or a simple and elegant melody suitable to such words.
RONDEAU, (*Fr.*) } a composition of several strains
RONDO, (*It.*) } or members, at the end of each of which the first part or subject is repeated.
RITENENTE, RITENUTO, (*It.*) a keeping back a decrease in the speed of the movement.
SCHERZANDO, SCHERZANTE, SCHERZOSO, or SCHERZ., (*It.*) in a light, playful, and sportive manner.
SEGNO, or 𝄋, (*It.*) a sign; as, *al segno*, return to the sign; *dal segno*, repeat from the sign.
SEGUE, SEGUITO, (*It.*) now follows; or, as follows; as, *segue il coro*, the chorus follows; *segue la finale*, the *finale* now follows. It is also used in the sense of, *in similar* or *like manner*, to show that a subsequent passage is to be played like that which precedes it.
SEMPLICE, SEMPLICEMENTE, (*It.*) with simplicity, artlessly.
SEMPRE, (*It.*) always; as, *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre piu forte*, continually increasing in force.
SERIOSO, (*It.*) in a serious style.
SERPEGGIANDO, (*It.*) gently and silently creeping onwards, quietly advancing.
SFORZATO, SFORZANDO, or *sf*, (*It.*) implies that a particular note is to be played with emphasis.
SICILIANA, (*It.*) a movement of a slow, soothing, pastoral character, in 6–8 time, resembling a dance peculiar to the peasantry of Sicily.
SINFONIA, (*It.*) a symphony or orchestral composition in many parts.
SLENTANDO, (*It.*) a gradual diminution in the time or speed of the movement.
SMORZANDO, (*It.*) a gradual diminution as to tone
SOAVE, (*It.*) in a soft, sweet, and delicate style.
SOGGETTO, (*It.*) the subject or theme.
SOLI, *plural of* SOLO, (*It.*) implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SOLO, SOLA, (*It.*) alone.
SOLO, (*It.*) a composition, or even a passage, for a single voice or instrument.
SONATA, (*It.*) } a composition consisting of several
SONATE, (*Fr.*) } movements, generally for a single principal instrument, with or without accompaniments.
SOSTENUTO, or SOST., (*It.*) sustained, continuous in regard to tone.
SPIRITO, CON SPIRITO, (*It.*) with spirit.
SPIRITOSO, (*It.*) with great spirit.
STACCATO, (*It.*) implies that the notes are to be played distinct, and detached from one another.
STESSO, (*It.*) the same.
SUBITO, (*It.*) quickly; as, *volti subito*, turn quickly.
SUITE (*Fr.*) a series, a collection; as, *une suite de pieces*, a series of lessons.
SYNCOPATE, (*It.*) in a constrained and syncopated style.
SYNCOPATION, the connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both; this displaces the accent, and produces a peculiar effect.
TACET, (*Lat.*) implies that, during a movement, or part of a movement, some particular instrument is to be silent; as, *flauto tacet*, the flute is not to play.
TANTO, NON, (*It.*) not so much; not too much.
TARDO, (*It.*) slowly, in a dragging manner.
TEMA, (*It.*) a subject or theme.
TEMPESTOSO, (*It.*) in a tempestuous manner.
TEMPO COMODO, (*It.*) in a convenient degree movement.
TENDREMENT, (*Fr.*) affectionately, tenderly.
TENERAMENTE, TENERO, or CON TENEREZZA, (*It.*) tenderly.
TENUTO, or TEN., (*It.*) implies that a note, or notes, must be sustained or kept down the full time.
THEME, (*Fr.*) a subject.
TIMOROSO, (*It.*) with timidity and awe.
TRANQUILLO, TRANQUILLAMENTE, or CON TRANQUILLEZZA, (*It.*) tranquilly, composedly.
TREMENDO, (*It.*) with a tremendous expression, horribly.
TREMANDO, } (*It.*) implies the reiteration of a
TREMOLATE, } note or chord with great rapidity
TREMOLO, } so as to produce a tremulous kind of motion.
TRILLANDO, (*It.*) a succession of shakes on different notes.
TRILLE, (*Fr.*) } a shake.
TRILLO, (*It.*) }
TRIO, (*It.*) a piece for three voices or instruments This term also denotes a second movement to a waltz, march, minuet, &c., which always leads back to a repetition of the first or principal movement.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA FORZA, (*It.*) with the utmost vehemence, as loud as possible.
TUTTI, (*It. plural*, all;) a term used to point out those passages where all the voices or instruments or both, are to be introduced.
UN, (*It.*) a; as, *un poco*, a little.
VALCE, (*It.*) } a waltz.
VALSE, (*Fr.*) }
VELOCE, or CON VELOCITA, (*It.*) in rapid time
VELOCISSIMO, (*It.*) with extreme rapidity.
VIBRANTE, (*It.*) a peculiar manner of touching the keys of the piano.
VIGOROSO, VIGOROSAMENTE, (*It.*) boldly, vigorously.
VISTAMENTE, (*It.*) } with quickness.
VITE, (*Fr.*) }
VIVACE, VIVAMENTE, or CON VIVACITA, (*It* with briskness and animation.
VIVACISSIMO, (*It.*) with extreme vivacity.
VIVACITA, (*It.*) vivacity.
VIVO, CON VIVEZZA, (*It.*) animated, lively.
VOCE, (*It.*) the voice.
VOLANTE, (*It.*) in a light and rapid manner.
VOLTA, (*It.*) time of playing a movement; as, *prima volta*, the first time of playing, &c.
VOLTI SUBITO, or V. S., (*It.*) turn over quickly.
WALZER, (*Ger.*) a waltz.

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